

The Gramophone

Edited by COMPTON MACKENZIE

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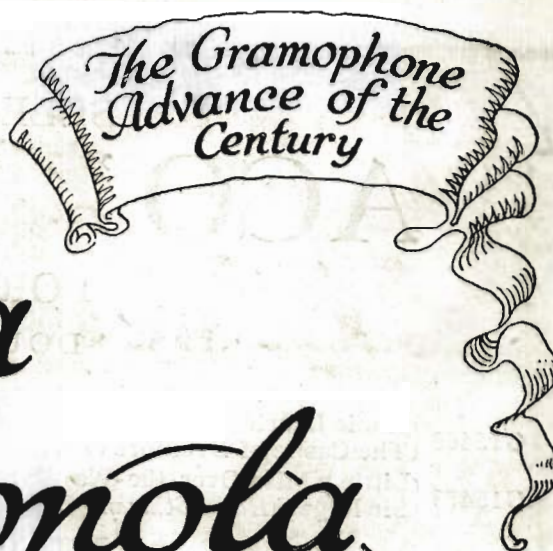
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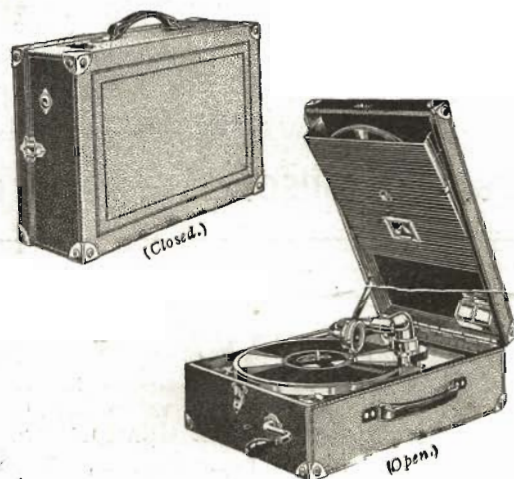


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THE GRAMOPHONE

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COMPTON MACKENZIE

TELEPHONE : Museum 353

Vol. II.

AUGUST, 1924

No. 3

REVIEW OF THE SECOND QUARTER OF 1924

By THE EDITOR

ALTHOUGH the second quarter of the year has the reputation of being the least interesting, I would hazard the statement that the last three months, or rather four months, for I am including most of the July issues in this article, have been from the point of view of recording the most noteworthy in the annals of the gramophone. Four complete symphonies, three complete works of chamber music, the début of a great violoncellist, Mme. Suggia, the début of a great soprano, Mme. Dal Monte; this is a remarkable list. The first thing to be settled is whether the version of the *Choral Symphony* conducted by Dr. Weissmann (Parlo. E.10137-459, nine d.s. records and album, 42s.) or the version conducted by Mr. Albert Coates (H.M.V., D.842-849, eight d.s. records and album, 52s. 6d.) is the better. Partly for my own pleasure and partly because our readers' purses are at stake, I have played through these versions seven times, which represents about twenty hours spent in listening to the *Ninth Symphony* during the last fortnight. As an interpretation of the greatest work of music the world has ever heard, I prefer Dr. Weissmann's. After what I have been writing about romantic sound-boxes lately, I might be misunderstood if I said that I preferred his version because it was more romantic than Mr. Coates'. Perhaps I shall express my meaning better by saying that it is more profoundly touched by wonder. At the risk of boring you with what is as personal as a dream, let me tell you how the symphony appeals to my own imagination. The first movement is the natural joy of a child being shown the world for the first time by fairies. It is full of the mysterious murmurs and rustlings of nature; it is almost like a game of hide and seek where life hides and the child searches. Many composers have tried to write fairy music, but Beethoven, in the first movement of this symphony, is the only one who has succeeded. Not that I suppose for a moment he had the least idea of

fairyland when he wrote it; if he had, he would probably only have produced such pleasant self-conscious stuff as Ravel's *Mother Goose Suite*, which, judged with the greatest charity, is not as near fairyland as any of the artificial French fairy stories of the eighteenth century. The Scherzo to which Beethoven unexpectedly devotes the second movement, instead of to the usual Andante, seems to me the intoxication of youth, when the wonder and mystery of life has been momentarily forgotten in the rollicking enjoyment of it. With the third movement humanity enters, and the beauty of passionate love. Then comes that amazing piece of musical drama just before the great Finale, when each preceding theme is offered in turn as a subject for the choric burst and when each in turn is rejected by the solemn bass strings as insufficient, and in the case of the Scherzo almost as unbecoming. Then in that great melody which is ushered in by cellos and double-basses we get the sum of all life's joy, spiritual and material. This, briefly, is what the *Ninth Symphony* says to me. Mr. Coates fails to bring out for my inner ear the fairy magic of that first movement. Perhaps he is right in making that phrase a simple primrose and nothing more; but I prefer Dr. Weissmann's something more. Where I do not like the Parlophone version of the first movement is in the way Beethoven's orchestration has been coarsened, either with louder or with extra brass, I am not sufficiently expert to say which. All I know is that the brass is too insistent. In the Scherzo, perhaps, on the whole, Mr. Coates has it, but only thanks to superior recording. I don't know whether it is he or the recorder who is frightened of the timpani, but they should surely be louder. In the Andante Dr. Weissmann has it every time as interpreter; but alas, in my discs poor Beethoven's orchestration has been reinforced by some dreadful instruments which include, as far as I can make out, a crow-scarer, a dented milk-can,

and a hand-saw. All thoroughly suitable for Strauss, but on this sublime Andante a vile intrusion. Whether the fault lies in the matrix or in the pressing I cannot say, but those who invest in the Parlophone Andante should make a point of playing right through the four sides before they buy. When we come to the choral part the performance of the German singers is far better than the English singers. To be sure, the Germans are not handicapped by the doggerel that the English singers are doomed to deliver. At the same time, a really good artist can make doggerel sound like poetry. The general effect in the H.M.V. version is of a Sunday-school class singing about Heaven; it lacks conviction. However, the Parlophone version commits an absolutely unforgivable crime by cutting the most dramatic two minutes in all music when the themes are rejected one after another by the bass strings. Moreover, I am pretty sure that the reason for this is that in the Parlophone version the tuba is being used instead of the double-basses. I can imagine no other reason for omitting such a glorious two minutes from a recording that extends over eighteen sides. Probably of the conductors at the service of the H.M.V., Mr. Coates was the most suitable, but I wish that we could have had Weingartner. His conducting of the *Eighth Symphony* (Col. L.1538-1541, four d.s. records and album, 30s.) strikes me as the best orchestral work of Beethoven's we have had so far on the gramophone, and it is a tremendous advance on the *Seventh Symphony*. It may have been an easier work to record than the *Seventh Symphony*, but that does not detract from the merit of Columbia's achievement, on which all readers who are in the happy position of being able to buy this great work will join with me in hearty congratulations. I do hope that we shall soon be getting the *Pastoral Symphony*, which I may remind the recording companies took fourth place in our competition last spring.

Tchaikovsky's *Fifth Symphony* (H.M.V. D.759-D.764, six d.s. records, 36s., and, as I gather from the bulletin, an album, though so far as I am concerned, this album is a Boojum) is even more successful than the Sixth. Indeed, I will venture to say that it is the most successful piece of orchestral recording yet achieved. Some of the credit of this must be given to the composer himself, whose orchestration seems almost to anticipate the advent of the gramophone, so extraordinarily well does it suit it. It is not music that one wants to play every day, but if not abused by frequency, what enjoyment it can give! There is much to be said for a composer who could come along at the end of the nineteenth century and write tune after tune not a bit like anybody else's, yet at the same time satisfy all the temperamental complications of the young human beings of his period. Like every other artist who appeals

primarily to youth, whether he be poet or musician, Tchaikovsky's reputation has suffered from his early admirers' growing old and respectable. Swinburne as a poet is passing through the same phrase, but I hope and believe that many young men will discover both of them again, young men a little less sophisticated than some of those highbrow heroes of the war who fought so gallantly amid the blood-stained tape of Whitehall.

The publication of Tchaikovsky's *Quartet in D major* (H.M.V. D.865-868) has taken away one of the stand-bys of the snippeteers by giving us the complete *Andante Cantabile*, from which half a dozen versions have bitten off a different morsel. The Virtuoso Quartet plays with much fire and a fine rich tone, but it is sad that the quartet should be turned into a quintet by the addition of a virulent ground-bass of scratch. Either that, or else the quartet was playing in a bathroom, which seems improbable. Or perhaps the Quartet played with such fire that the hose was turned on. A quartet which can play that Scherzo without incurring an odious comparison to the Lener performance of it will even survive calling itself the Virtuoso! I suppose we shall have the Double-stopping Quartet next. By the way, the eighth side of these four records is another of Glazounov's *Noveletten*, a rather attractive valse, but not so attractive as another novelette, *In Modo Antico*, which is one of the Flonzaley Quartet's best gramophone records. Recently the English Quartet did another couple for Columbia on a 4s. 6d. disc. What has become of the English Quartet? The Virtuoso Quartet's playing sounds strangely like it. I have no stable information, but I would almost wager that the first violin is the same. Can any correspondent confirm this? The Lener Quartet has given us a really exquisite performance of Haydn's melodious *Opus 76, No. 5, in D major* (Col. L.1559-L.1561, three d.s. records, 22s. 6d.). The Largo of this has already appeared in a shortened form, played by the Catterall Quartet (H.M.V. D.562), and in another played by the Dutch Quartet (Actuelle 15165). This is the best work that the Lener Quartet has done so far, although previously they had laid us under a deep obligation by giving us Mozart's equally exquisite *Quartet in C* (Col. L.1545-1548, four d.s. records and album, 30s.).

Other chamber music this quarter includes a beautiful double-sided record by the Lener Quartet of a movement from the Mozart *Quartet in B flat* and, most welcome, a lovely snippet from the first of Beethoven's *Rasoumovsky Quartets* (Col. L.1554). Then there are two movements from an early trio of Mozart, one of those charming arrangements by Lionel Tertis for violin, viola, and piano (Voc. D.02150), and from the same company two novelettes by Frank Bridge, played by the Spencer Dyke Quartet (Voc. D.02155). The playing

is admirable, but probably most readers will agree with me in finding the music dull. If anybody wants a rich creamy tune, I recommend Tchaikovsky's *Mazurka*, played by the Edith Lorand Trio (Parlo. E.10121, 4s. 6d.). That finishes the chamber music for the last four months, though the last record might be called restaurant music. Bach's *Suite for Flute and Strings* comes somewhere between chamber music and orchestral music. These two records (Col. L.1557-L.1558) are really ravishing. I played the fourth side at my wireless talk last month, and heard from several people that it had come through very well. It is a series of delicious dances, and the flute played by Mr. Murchie succeeds splendidly as it always does. I do wish that a good flautist like Mr. Amadio from whom we have two Vocalion records this quarter (Voc. R.6147 and R.6139), would play some of the lovely music that has been written for the flute, instead of turning himself and his instrument into a ventriloquist. We get enough wind in this world without hearing it imitated on the flute. All he really does is to make a lot of clever noises, and that is not necessarily music. The three double-sided records (Col. L.1552-55-56) of Strauss' *Le Bourgeois Gentilhomme* are very jolly and full of good vulgar tunes, but I would give the whole lot for the two *Aubades* of Lalo, beautifully played by the Queen's Hall Orchestra under Sir Henry Wood (Col. L.1531), which are both as good tunes as any of Strauss's and not at all vulgar. H.M.V. has given us a much-needed authoritative rendering of the *Egmont Overture* (H.M.V. D.852) a fine bit of playing and recording. From the Parlophone comes a splendid complete *Flying Dutchman Overture* and some other music from the same opera, two records which are wonderful value at 4s. 6d. each (Parlo. E.10124-5). The Vocalion gave us a rather cheap but pleasant enough suite of Eric Coates (Voc. D.02151-2) and a splendid *Capriccio Espagnol* played by the Life Guards' Band (Voc. K.50598). There is a wonderfully good *Meistersinger Overture* at 4s. 6d. by the Court Symphony Orchestra (Col. 976) and by the same orchestra a first-class piece of recording of Bach's *G String Melody* on one side and a very jolly little piece of Rimsky-Korsakov on the other (Col. 980). I strongly recommend both these records. Columbia also gave us two admirable records of the Good Friday music from *Parsifal* (Col. L.1550-1) much better than any other version I have heard on the gramophone. I wonder why Wagner thought that religion was best expressed in music by making the horns howl like moon-struck dogs, and the strings caterwaul. You get the same dismal howling to suggest the Holy Grail in the *Lohengrin Overture*, of which the Parlophone has just issued a good record (Parlo. E.10117). Wagner understood as much about religion as a porpoise. Yes, *Parsifal* is sickly stuff, but anybody who likes it will find these good records. A record which

should not be missed is that of Sir Edward Elgar conducting his arrangement of Bach's *Fantasia in C minor* and Handel's *Overture in D minor* (H.M.V. D.838). Now this really is religious music, and makes *Parsifal* sound like an old woman sick with excess of gin, sobbing over her past. Finally we have to thank H.M.V. for giving us the ballet music from *Pétrouchka* on four double-sided records (D.853-856). This was really wanted, and it is admirably recorded, admirably played by the Royal Albert Hall Orchestra, and admirably conducted by Mr. Goossens. It is very modern music, but perfectly easy to follow and equally easy to enjoy. Talking of modern music, with *Mercury* and *Neptune* Columbia have brought their courageous and laudable enterprise of issuing Gustav Holst's *Planets* to a conclusion (Col. L.1543, L.1542). I hope in an early number to write a little article on this work, which seems to me curiously significant of our period.

I have no time to recapitulate all the piano records of the last four months, but I must say how glad I am to see another record of Wilhelm Backhaus, who, in my opinion, comes off the best of the lot on the gramophone. Such a charming little arrangement of the *Serenade* from *Don Juan* on one side! It was Chopin's arrangement of *Là ci darem la mano* from the same opera that evoked from Schumann the exclamation of "Hats off, gentlemen, a genius," as he laid down on the table that wonderful opus two. On the other side of this record is a song of Schumann's arranged by Liszt (H.M.V. E.338, 4s. 6d.). Another piano record that I must call your attention to is one of Harold Samuel's unparagoned Bach renderings, which is quite astonishingly satisfying (H.M.V. D.863).

It is a great thing to have Mme. Suggia on the gramophone, but it would have been still greater to have heard her in something really worth while. It does not seem to me that her record of Popper's *Vito* is any better than the one we have already by Miss Beatrice Harrison. In fact, I am not sure that I like it as well, in spite of its being called *Spanischer Tänzer*, with opus number and all complete (H.M.V. D.B. 680). I suppose she is going the way of Kreisler, Heifetz, Chemet, and the rest of the great fiddlers, all of whom handed us out a 10in. snippet during the last four months. They hand them out as nurses hand out gaily-coloured sweets to keep children quiet. Even Miss Menges who does usually manage to produce something a little different from the rest, could only discover that eternal *Malaguena* of Sarasate to occupy the other side to a pleasant *Berceuse* of Fauré (H.M.V. D.861), while Mr. Cedric Sharpe unearthed Hoffmann's *Barcarolle* (H.M.V. E.342) as something really novel. In the circumstances the Brunswick records of Huberman appeal to me as the best violin investment at the moment. There is a splendid record of the fourth and fifth movements of Lalo's *Symphonie Espagnole*

(Bruns. 50041), to which I call your special attention.

Judging by her first record, Mme. Dal Monte is going to be a great acquisition to the sopranos of the gramophone. Her Mad Scene from *Lucia* (H.M.V. D.B.712) must be considered the standard one henceforth. The recording companies have the most exasperating way of cataloguing the Mad Scene under four different titles—*Ardon gl'incensi*, *Il dolce suono*, *Spargi d'amaro pianto*, and *Splendon le sacre faci*. Some sopranos sing one bit of it, some sopranos another. Even when H.M.V. was making up its double-sided celebrity catalogue, I find that Galli-Curci was given one piece of it on one side of a record and the *Shadow Song* from *Dinorah* on the other. Her other bit of the Mad Scene is coupled with a song from *Figaro*. Tetrizzini couples her bit of it with another aria altogether. So does Melba; while Galvany, who sang both parts of it, is given the first part with a waltz of Arditi, and the second part with a duet from *The Barber of Seville*. In the Dal Monte version we get the scene right through on the two sides, and we also get, what we have never had before, the remarks of the chorus. At the beginning of the aria I thought that Dal Monte was going to be very much like Galli-Curci, but the resemblance soon vanishes, and I fancy, so far as I can come to an opinion after only hearing one record, that she has more drama in her than Galli-Curci. She really does make you think that she is mad, which, considering the nature of the music, is a considerable feat. It is the fashion to sneer at Donizetti over this scene, but for many years this was the conventional mad scene for all heroines, not merely in opera, but also in drama. Sheridan laughed it out of the drama with his immortal Tilburina, but let us remember that Shakespeare started the fashion with Ophelia's mad scene. Opera being fundamentally ridiculous as an art form has retained conventional absurdities longer than the drama; but anyway, why laugh at the absurdity of *Lucia* when we accept such an absurdity as *Che gelida manina*, in which a tenor bawls his history at the top of his voice to a girl who is going to bed? To return to Dal Monte, she is, as I say, more dramatic than Galli-Curci, and there is a curious mixture of her and Tetrizzini with, at the same time, an absolutely individual quality which I found most fascinating. I played this record over many times and liked it better every time. Galli-Curci herself gave us a couple of arias (H.M.V. D.B. 641), neither of which should I put above her third class. Apparently she came through very badly on the wireless, in which I put on the *Polonaise* from *I Puritani*. On the other side is an aria from *Rigoletto*—*Tutte le feste*. Selma Kurz sings a vocal edition of a Chopin nocturne on one side and on the other a serenade of Gounod's (H.M.V. D.B.677), which make a pleasant record. Elizabeth Rethberg sings superbly two

arias from *Aida* (Brun. 5043); she has a quite exceptionally rich and powerful voice. Miss Destournel gives us *Tacea la Notte* and *Mi chiamano Mimi* (Voc. D.02154), both in English, an excellent record. I did not care much for her bird songs (Voc. D.02149). Muriel Brunskill gave us Brahms' very lovely song, *The May Night*, though why there should be an accompaniment by an orchestra I cannot imagine. On the other side of this record is a psalm (Col. 977, 4s. 6d.). Miss Brunskill's contralto is one of the most effective I have heard on the gramophone, and I strongly recommend this record, which is at a popular price and a very fine bit of recording. I wish I could praise the duet from *Otello* (Col. L.1562) sung by Miriam Licette and Frank Mullings. But Mr. Mullings sounds tired, and Miss Licette ordinary. The beautiful orchestral accompaniment is particularly well managed. If you want a really good duet get Parlophone E.10122, where on one side Cortis and Fumagalli-Riva sing the *Finale* from the first act of *Madame Butterfly* superbly, and on the other side the *Finale* from *Andrea Chénier* equally well. This record costs 4s. 6d., and nobody could expect a better at the price. The best singer that the Vocalion Company have given us for a long time, indeed, except for Miss Scotney, I should say ever, is Miss Olga Haley. This quarter we have two records both 10in., Duparc's *Chanson Triste* and Schubert's *Wohin* (in English) (Voc. R.143), also Rossini's *Tarantella* and the old favourite, *When the Swallows Homeward Fly* (Voc. R.1614). Each of these utterly dissimilar songs is perfectly sung, and Rossini's *Tarantella* is a masterpiece. Let me recommend anybody who can afford to get hold of Caruso's version (H.M.V. D.B.141) and let the great tenor and Miss Haley sing it alternately. You will find it a most exhilarating experience. It is the jolly *Tarantella* which some of you will remember in *La Boutique Fantasque*. Mme. Kirby Lunn makes a welcome return with two 10in. records. It is good to have Brahms' *Sapphische Ode* with the popular *All Souls' Day* on the other side (H.M.V. D.A.597). By the way, I notice that the apostrophe on the label makes it a singular soul, and as such the title is an amusing piece of nonsense. I found the two songs by Gustav Holst and Percy Pitt on H.M.V. D.A.568 dreary, but I expect they are very good really. To my great disappointment Miss Labbette's *Cherry Ripe* (Col. D.1477) was a failure on the wireless. However, it is thoroughly enjoyable as a record and sung in just the right breathless kind of schoolgirl way it ought to be sung. I wonder why sopranos will sing *The Lass with the Delicate Air*. I suppose the tune pleases them, but it ought to be sung by somebody like Frederick Ranalow. By the way, why doesn't one of the recording companies get him to sing all the old English songs? We should hear all the words, and we already know from *The Beggar's Opera* records that his voice comes off well

on the gramophone. Frank Mullings is not at all suited by *Have you seen but a Whyte Lilly grow* and *My Lovely Celia* (Col. D.1479). Nor do I think that Anseau justifies another version of *O Paradis* by his interpretation of it (H.M.V. D.A.427). Charles Hackett, after giving us a magnificent record of *O Paradiso* (Col. 7366) gave us a 10in. record (Col. X.314) with *Songs my Mother taught me* on one side, which I liked fairly well, and *Thank God for a Garden* on the other side, which I did not like at all. The words are drivell, the music is sickly, the singing is oily, and at the end I was less inclined to thank God for a gramophone than I ought to have been. There is only one singer who can get real tosh across in English, and that is John McCormack. I should blame nobody for melting into sentimentality at his suggestion; I collapse myself every time. But one is enough.

I was very glad to come across that jolly old waltz from *Les Cloches de Corneville* admirably sung by Mr. Walter Glynn (H.M.V. B.1839) with a pleasant ballad on the other side. A good record this, and it only costs 3s. 6d. I have alluded in one of the quarterly reviews to Ezio Pinza's superb singing of *Il lacerato spirito*. This has now been re-issued as a double-sided celebrity with the chaplain's song from *Lucia* on the other side (H.M.V. D.B.669). This is as much a model of *bel canto* as the other, and as fine a piece of singing by a *basso cantante* as you are ever likely to hear. I used this side of the record for my wireless talk last month, and I was glad to hear that it had come off the best of the lot (H.M.V. D.B.669). There is a good record by Hislop of the *Prize Song*, and on the other side Lohengrin's *Narrative* (H.M.V. D.B.681). Battistini has given us a charming song from Gluck's *Paris and Helen* (H.M.V. D.B.731), but I do not care for his rendering of *Si vous l'aviez compris* on the other side. The classic version of this is Caruso's, which will never be improved upon. Tokatyan gave us a couple of good arias in Voc. D.02153, but they are scarcely remarkable enough to make one want to invest again in *Fuyez, douce image*, or *Salut demeure*. The best male vocal record from the Vocalion list is Eric Marshall in Tosti's *Ultima Canzone* with Squire's *Watchman* on the other side (Voc. K.05090). If anybody can produce a better English baritone than Mr. Eric Marshall I should like to hear him. He sings, too, in good style, both musically and dramatically. I find on looking through my albums for the quarter that I have forgotten to mention Miss Hempel's exquisite rendering of one of Schumann's loveliest songs (H.M.V. D.A.557), on the other side of which is an equally exquisite lullaby of Mozart's. This 10in. record must not be missed on any account, for the two songs are a sheer delight. I have also forgotten one of the best soprano records I have ever heard, which is of Virginia Rea singing *L'Heure Exquise* (Brunswick 5187). In many moods I should not

hesitate to call this my favourite song. This is a popular price Brunswick 10in. record, and on the other side there is a pleasant *Chanson Provençal*. Miss Rea is a soprano of the first rank. My space is drawing to a close, but before I finish my review let me call your very particular attention to the records of the De Reszke Singers, of which H.M.V. has already issued three or four records. For a start get E.339, which has the best four negro spirituals I have heard. Last, but by no means least, let me recommend Mr. Stanley Lupino as a bad man from *Mexico* (H.M.V. B.1789). It is difficult to laugh every time you hear a comic record, but I have played this over several times and I have amused myself as much as other people.

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Next month I hope to finish my Caruso article, and give my experience of the New Edison instrument. This will be the first, I hope of a series of articles on instruments, though I do not guarantee to produce one every month. I have received an Ad Vivum sound-box from Mr. James Thomson, 24, Blucher Street, Waterloo, Liverpool. It has a carbon diaphragm, and a neat little brush attachment which reminds me of those fascinating brushes that used to operate on muddy roads when I was a child. I feel tempted to say after a short trial of it that this sound-box will hold its own with any of the "mellow" sound-boxes I have heard. Its price at 15s. 6d. is thoroughly reasonable, and anybody who is wondering if after all he really does like mica is advised to try the Ad Vivum. I have had several interesting letters from correspondents about the Daws needle tension and various other topics, but they must stand over for at least another month and perhaps two. This last remark brings me by what may seem a rather sharp tangent to the subject of our increased price. Two or three correspondents, but not half a dozen in all, have written to say that we have no business to charge a shilling for THE GRAMOPHONE, and that by doing so we are going to lose so much circulation that our influence will thereby be lessened with the recording companies. I am happy to say that not only have we not dropped at all in our circulation, but that we have actually slightly increased it since the rise of price, and that, too, at what is considered the slackest time of the whole year in the gramophone world. You may remember that I told you that all my staff had given their services for nothing last year. This, of course, could not go on, and I am sure you would not wish it to go on. The moment you feel that I am not giving you the best service, you have the right, of which I hope you will avail yourselves, to tell me so immediately. So long as we can save you wasting twelve shillings a year on records you don't want, we are not costing you a halfpenny.

COMPTON MACKENZIE.

THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN

Two Famous Verdi Arias

I RECOMMEND an interesting job to some lover of statistics. It is to go through the catalogues of the leading British gramophone firms and tell us the total number of records that have been listed of all operatic pieces from every source, so that we may be able to see at a glance the order in which the composers stand in public favour. What proportion the figures would bear to actual sales could only, of course, be guessed, though according to the laws of supply and demand the result ought to prove much the same, if not absolutely identical. But my sole curiosity in the matter is to ascertain who, in the estimation of gramophone-lovers, is the most popular operatic composer at the present time and in this country. Personally, I have not looked into the question at all closely, and I possess no special information whatever in regard to it. I am therefore only stating an idea when I express my belief that it would be a very near thing in the contest for top place between Verdi and Wagner.

We have to bear in mind, however, that to a certain extent the directing or influencing of public taste in this important matter is in the hands of the singers. Their preference is naturally for the piece that shows them off to the greatest advantage; that is the primary consideration, I fancy, though obviously the popularity of the opera and the piece itself has also to be seriously thought about. Hence the fact that if one vocal celebrity records a certain aria and makes a success of it, half a dozen others will instantly follow suit in other *ateliers* (or perhaps in the same one), striving his or her hardest to outdo the achievement of No. 1, and very often, if the truth be told, succeeding in doing so. Then comes the purchaser of records, with one of two purposes in view: either he wants to buy the best obtainable record of a particular piece without regard to the personality of the singer, or he asks for the Galli-Curci or the Caruso or the Battistini or the Titta Ruffo record of that piece, maybe listens to it in the shop, or possibly doesn't, and anyway, departs perfectly satisfied with his bargain.

I recollect some years ago in New York being asked to pass judgment upon the relative merits of three records of the *Jewel Song* from *Faust*, each by a different singer. Of these I at once recognised two; the voices were unmistakable. The third voice was new to me, and I declared without hesitation that I had never heard it before. Also I gave it as my

opinion that the third record was by far the best, alike from the technical standpoint, as an example of the recording of that period, and for the rendering of the popular waltz-air, which a true artist could always present in beautiful and pleasing fashion, in spite of its being so hackneyed. Now I do not think it fair to mention names in connection with this story, but there is no reason why I should not state that the record which I thought so superior to the others was made by the Fonotipia Company, of Milan, and that it was sung in Italian. The outcome of my opinion was, I believe, distinctly beneficial to the unknown foreign firm, though I knew nothing about that at the time. The point is that we were enabled to discover fresh talent, to hear fine singing by artists whom we had never seen on the stage, to enjoy their rendering of familiar things, to learn to value gramophone records on their merits and not merely by the prestige attaching to distinguished names.

Did I not, like my Editor, detest *clichés*, I should apologise for this "digression," the object of which has only been to make clearer to the reader why I am fond of comparing the manner in which different singers treat the same composition. I want, moreover, to emphasise the fact that Verdi's music of his so-called second period—the period that gave to the world *Rigoletto*, *Il Trovatore*, and *La Traviata*—is, in a sense, as popular to-day as it was sixty years ago; and that *Caro nome* and *Ah! fors' è lui* are favourites strong and irresistible at this moment as they ever were, both to the public and the prima donna. So I have been busy studying a selection of each of these airs, and am prepared to deal with them on much the same lines as I dealt with *Una voce* in last month's issue of THE GRAMOPHONE. I wonder how many people think for a moment of the tremendous contrast that is embodied in these two Verdi arias—how far removed from the maidenly innocence and simplicity of the love that is awakening in Gilda, the exquisite glow of girlish infatuation as she dwells rapturously upon the echoing sound of the name, false as the lips that breathed it, which she has just heard for the first time—how strangely unlike to this is that other solitary confession at the end of the first act of the *Traviata*, when the notorious Dame aux Camélias makes the discovery, after all her hectic experiences, that she too has at last succumbed to a serious passion and determines

(in vain, as we know) to resist it to the uttermost. Well, this extraordinary contrast has been caught and depicted in a way that is thoroughly worthy of the grand old musician of Busseto. He stamped them both with his hall-mark; and yet two pieces of love-music could hardly differ more completely in the nature of their sentiment, in their mode of treatment, in the quality of the musical passion that pervades each.

The recitatives are quite dissimilar. That of Gilda is pensive and dreamy; she reiterates the name of her student-lover with the restrained delight of one to whom its mere utterance is a new-found joy. So brief is this thrill of a few bars that one wonders by what process of reasoning it could have been omitted from the aria to which it so naturally and spontaneously leads us. Yet it appears in none of the records of *Caro nome* now before me except that of Mme. Galli-Curci; they all start crudely and without preface (beyond the introduction for the two flutes) with the opening phrase of the aria. Another cut to which I object is the lopping-off of the delicate little coda which follows the final cadenza and without which the piece is incomplete. In it Gilda once again murmurs the beloved name and repeats the theme on the down-scale, then takes her lamp and, as she mounts the steps outside the verandah, finishes with a prolonged shake on the E-F sharp. The Melba record is the only one which contains this coda.

In *Ah! fors' è lui* Verdi followed more closely the lines of the regular *cavatina*. The recitative is more elaborate, more dramatic than the *Rigoletto*, and winds up with a showy passage, expressive of Violetta's naturally joyous disposition, which every prima donna from Patti downward has always revelled in. But how few seem to reproduce in the gramophone the atmosphere of the air that follows!—the surging tides of emotion as they rise and contend for mastery in that marvellous phrase, “A quell'amor ch'è palpito dell' universo intero,” the intense yearning of the woman's soul to share in those purer joys of the world that have so far been denied her. The music realises it; the singing rarely, even on the stage. The *cabaletta*, or final quick movement, fares better as a rule. “Sempre libera!” she declares; “I will remain free to enjoy my life of pleasure;” and though she does not mean it, it sounds very genuine, very resolute, as she dashes off the brilliant *roulades* and ends (at least Patti did) with a trill on the G-A flat that lasts for twenty bars or thereabouts. Thus, when all is said and done, the contrast between these two airs is so profound and complete that it requires an accomplished actress as well as an accomplished singer to bring it into full and striking relief. I will not, however, pursue comparisons further, but proceed to describe each record on its merits and so leave my readers to draw their own conclusions. I begin with *Caro nome*.

The Melba example (H.M.V.—D.B.346) is notable for its simplicity and almost literal adherence to the text. We realise at once that this is not another *Una voce*, otherwise a sort of vocal *mannequin* to be loaded with an abundance of external decoration. The ornamentation is quite plain where there is any; the shakes are faultless; the recording is fairly good; and the tone very characteristic, even to the constant use (or rather misuse) of the chest quality wherever practicable. Why could it not all have been made as lovely as that exquisite “Gualtier Maldè!” when the singer warbles it in the coda? But, for aught that is to be found here of real tenderness or depth of expression, Mme. Melba might just as well have been singing a *solfège* as a love-song. And *Caro nome*, being in point of fact a series of clever variations on the down-scale of E major, nothing more, is just one of those pieces that the vocalist can readily convert into a mere vehicle for mechanical display. Changes of tempo alone impart no variety, and those graceful “skips” from B natural to G sharp lose all their prettiness when the lower note is sung so jerkily as to be inaudible—a mistake of which nearly every Gilda is nowadays guilty.

I am sorry to have to say much the same things about Mme. Sembrich (H.M.V.—D.B.431) and Mme. Tetrizzini (H.M.V.—D.B.536), so far as *Caro nome* is concerned. Both appear to have been too much obsessed with thoughts of the mechanical process to be able to project the right kind of tone or expressive sentiment into their artistry; both are inclined to be serious and heavy, both indulge in the open chest quality where it sounds unpleasant, and, in short, both have done much finer work in far more exacting solos. On the other hand, I find little that is not deserving of praise in the Galli-Curci record (H.M.V.—D.B. 257), which, as I have previously noted, starts at the right spot and might easily, with a little extra care, have been made quite perfect by sustaining the long notes with true intonation and on a steady instead of a slightly tremulous tone. The tempo of the air at the outset is a trifle deliberate for *allegro moderato* (crotchet 76), and later on becomes even more dragged until after the *tenuto* on the G sharp (held on a lovely note) as marked by Verdi. Thence the time quickens, the intonation becomes faultless, the semiquaver skips are smoothly and evenly sung, and the slurred notes which succeed them are rendered with exquisite grace and distinctness. The following section on the quavers in C major, modulating back to E, gains by not being hurried; and then comes the cadenza, which greatly resembles Mme. Tetrizzini's without being quite so extended and ends with a lovely if lengthy high B which might fairly be described as “linked sweetness long drawn out.” This prolonged *messa di voce* is a favourite device of Mme. Galli-Curci's, but here possibly it adds to the charm of a very

charming record, which comes out well on my Sonora Model.

Of the four Vocalion records of *Caro nome* the best is that of Evelyn Scotney (A.0191), conspicuous alike for neat phrasing, distinct enunciation, and excellent recording. The "skips" are hurried and uneven, but, as usual, this artist sings her cadenzas boldly without overdoing her effects, nor does she spoil her tone by any approach to forcing. As much can scarcely be said of Celys Beralta (C.01082) or Elsie Cochrane (C.01014), who betray plainly enough the sense of effort and the inability to imbue the music with something of its dramatic purport. The former, particularly, makes the mistake of employing excessive breath-pressure, and thus hardens her tone besides making it unsteady and disagreeable. The fourth, by Lucette Korsoff (C.01044) is sung in French to a piano accompaniment. Dreamy, sentimental, careful throughout, it is nevertheless taken too slowly and gradually engenders a feeling of dullness—a desire to yawn in sympathy with an obviously sleepy Gilda, so tired that she must be glad to light her candle and go to bed. Alas, that she should have to be disturbed so soon!

With regard to *Ah! fors' è lui*, I may state at once that the earlier records are interesting mainly on account of the famous *prime donne* who sang them. We are not truly listening here to the voices of Melba (H.M.V.—D.B.346), of Sembrich (H.M.V.—D.B.434), or even of the slightly later Tetrassini (H.M.V.—D.B.531) as those voices actually sounded when the records were made. I say nothing on that score, therefore, beyond advising a soft needle for the first, and a loud one for the second and third. The first two again cut out the recitatives entirely and so manage to include a brilliant but mutilated version of the *cabaletta*, "Sempre libera." That was how they contrived to compress and economise in the old days. On the other hand, the Tetrassini is in two parts, on a double disc; but commits the error of omitting the preliminary recit. "E strano" (for which there was plenty of room), and then on the other side, strangely enough, provides an entire "repeat" of the "Sempre libera," which I cannot remember to have heard done more than once or twice on the stage in all my experience. However, there are the familiar pure tone and smooth legato, the inevitable descending chromatic scale in the cadenzas, the queer liberties with the text, and the bright, animated reading with which Tetrassini used to make us feel that the Dame aux Camélias was a rather, jolly, careless, joyous sort of creature after all. Really it is because Violetta in this air depicts so many moods that we want the whole of it, not merely snippets, and we resent the omissions accordingly. I have no particular

criticism to offer on other grounds of Frieda Hempel's rendering (H.M.V.—D.B.294), except that it is quite conventional and not on the whole very interesting. But that of Graziella Pareto (H.M.V.—D.B.565) gains enormously by being in two parts, one on each side of the same disc, thus practically giving the entire air from start to finish. The voice is of delightful quality and the *sostenuto* tone well brought out in an admirable bit of recording; though no additional pathos and no gasp on the *staccato* were needed to emphasise the melancholy feeling (ought it to be so extremely sad?) with which Violetta realises that she has at last seen the man whom she can love. Every passage proclaims the musician, save that short cadenza leading from the "Follie" to the "Sempre libera," which, by the way, Sullivan borrowed for Mabel's waltz-air, "Poor wandering one," in *The Pirates of Penzance*. In Evelyn Scotney's record (Voc.—A.O.156) the *cabaletta* is missing altogether; otherwise I like it for its clear tone and neat vocalisation, though I suspect that the singer stood a little too close to the receiver.

I have left Mme. Galli-Curci's (H.M.V.—D.B.257) specimen of *Ah! fors' è lui* for the last, because in my opinion this gifted artist again carries off the palm in almost every essential that goes to the making of a thoroughly satisfying record. Oddly enough, it is on the reverse side of the disc which contains *Caro nome*, while to obtain the *Sempre libera* you must purchase a separate 10in. disc (H.M.V.—D.A.216) with which is issued as companion piece the touching passage from *La Traviata* entitled *Addio, del passato*. However, with these two records you obtain complete versions of the pieces I have been dealing with, and, as it seems to me, at little more than the cost of one. Only one thing do I dislike in the Galli-Curci rendering and that is the hysterical laugh after the "Follie" episode. One might not object to it merely as a novelty were it not distinctly out of place—an effect that is all very well when done by the half-demented Canio when calling himself contemptuously a "Paggiaccio!" Violetta wishes to forget, truly, but she is not precisely in the humour to vent her feelings in a mocking laugh. But never mind; the tone of this record is beautiful, the singing correct and full of contrast, the phrasing generally so artistic that one readily forgives the frequent *portamenti* and the long-held high notes in the sheer enjoyment of the sensuous charm of the whole thing. Another point: Verdi's text is reproduced with accuracy, the notes are as he put them down, and the awkward bits in the coda just before the end are not facilitated by alterations such as those which disfigure one or two of the records previously mentioned. In this respect Mme. Galli-Curci is a model for some of her rivals.

HERMAN KLEIN.

THE GRAMOPHONE TEST

By THE EDITOR

THE judges were Miss Marie Novello, Mr. Alfred Kalisch, Mr. Peter Latham, Mr. Alec Robertson, Mr. Francis Brett Young, and (for Class I. only) Mr. Percy Scholes.

The records played were :—

Class I.—

- (a) *Adagio* from *Spring Sonata in F major* (Beethoven) (Col. L1231).
- (b) *L'Après-midi d'un faune* (Debussy), Part II. (Voc. J04030).
- (c) *Quintette* from *The Mastersingers* (Wagner) (H.M.V. D756).

Class II.—

- (d) *Trio* (Mendelssohn, Op. 40). First movement. (Voc. D02044).
- (e) *Brünnhilde yields to Siegfried* (Wagner). Austral and Tudor Davies. (H.M.V. D702.)

The competing machines were :—

CLASS I.

THREE MUSES. Price £21.

ORCHORSOL (Model C.8). Price £19 10s.

ALGRETTE (Model A.204). Price £17 17s.

SONORA, MELODIE. Price £19 10s.

CLIFTOPHONE, table model. Price £18 18s.

E.M.G. (late MAGNAPHONE). Price £25.

DECCA, portable, Style 2. Price £5 17s. 6d.

CLASS II.

VOCAROLA. Price 63 guineas.

SONORA, BABY GRAND. Price £63.

ORCHORSOL, Model E.10. Price £52 10s.

MELOGRAM, Model 6. Price £15 15s.

THREE MUSES. Price 22 guineas.

E.M.G. (late MAGNAPHONE). Price £30.

ALGRAPHONE, Model 054. Price 53 guineas.

CLIFTOPHONE. Price 18 guineas.

Before reading the following rather complicated lists, I want my readers to get into their heads that the figures in the audience column represent the average voting of the audience, that the judges' column represents the average marks awarded by the judges, and that the figures under "combined vote" represent the addition of these two. The figures under centuries record the number of times a hundred was given to the performance of a record by a member of the audience, and the final column

represents the method of scoring to arrive at the result of a team race, i.e., the smallest sum counts highest. The little Roman numerals in brackets represent the positions achieved in each column by the various instruments.

CLASS I.

RECORD A.

	Audience.	Judges.	Combined Vote.	Centuries.	By places.
Three Muses.	76.093 (i)	35 (i)	111.093 (i)	13 (i)	4 (i)
Orchorsol ..	71.981 (ii)	25 (ii)	96.981 (ii)	11 (ii)	8 (ii)
Algrette ..	65.835 (v)	19 (iv)	84.835 (v)	2 (vii)	21 (v)
Sonora ..	65.906 (iv)	20 (iii)	85.906 (iv)	3 (v)	16 (iv)
Cliftophone ..	64.185 (vi)	10.5 (vii)	74.685 (vi)	8 (iii)	22 (vi)
E.M.G. ..	71.194 (iii)	17.5 (v)	88.694 (iii)	5 (iv)	15 (iii)
Decca..	57.923 (vii)	13 (vi)	70.923 (vii)	3 (v)	25 (vii)

Public and judges agreed that the Three Muses did best in the *Adagio*, and in support of this opinion thirteen members of the public gave it a hundred for its performance. I myself thought the Orchorsol did better, and I find that eleven members of the public gave it a hundred. Although the E.M.G. was voted third, and just a fraction behind the Orchorsol, it only gained five centuries; while the Algrette and the Sonora, which both averaged more than the Cliftophone, could only muster five centuries between them, whereas the Cliftophone itself had eight. I think this awarding of centuries is most important as showing that the instrument made a very definite impression of merit on a hearer, and when we come to add them all up we shall find that they go far toward confirming the "average" method, which is most interesting and significant.

RECORD B.

	Audience.	Judges.	Combined vote.	Centuries.	By places.
Three Muses.	62.59 (v)	15 (v)	77.59 (v)	5 (iv)	19 (v)
Orchorsol ..	69.995 (ii)	30.5 (i)	100.495 (ii)	13 (i)	6 (i)
Algrette ..	60.4009 (vi)	11.5 (vi)	71.9009 (vi)	1 (vi)	24 (vi)
Sonora ..	72.875 (i)	28.5 (ii)	101.375 (i)	7 (iii)	7 (ii)
Cliftophone ..	66.264 (iv)	26 (iii)	92.264 (iii)	8 (ii)	12 (iii)
E.M.G. ..	68.043 (iii)	23 (iv)	91.943 (iv)	4 (v)	16 (iv)
Decca..	47.417 (vii)	5.5 (vii)	52.917 (vii)	0 (vii)	28 (vii)

The Three Muses which did so well with the violin and piano failed comparatively in the orchestral piece, both in the opinion of the judges and the public. This time I found myself agreeing with the judges and giving best to the Orchorsol, while the public averaged for the Sonora. But wait a minute, let us look at the centuries. Thirteen were given for the Orchorsol, and only seven were given for the winning Sonora, whereas the Cliftophone (fourth) had eight.

RECORD C.

	Audience.	Judges.	Combined votes.	Centuries.	By places.
Three Muses.	69-0905(iii)	25 (iii)	94-0905(iii)	7 (iii)	12 (iii)
Orchorsol ..	72-222 (ii)	30-5 (i)	102-722 (ii)	13 (ii)	7 (ii)
Algette ..	59-038 (v)	21-5 (v)	80-538 (v)	0 (vi)	21 (v)
Sonora ..	79-162 (i)	26-5 (ii)	105-662 (i)	18 (i)	5 (i)
Cliftophone ..	49-403 (vi)	9 (vi)	58-403 (vi)	0 (vi)	24 (vi)
E.M.G. ..	60-701 (iv)	20-5 (iv)	81-201 (iv)	3 (iv)	16 (iv)
Decca ..	36-863 (vii)	7 (vii)	43-863 (vii)	1 (v)	26 (vii)

The Quintet was awarded by the judges to the Orchorsol; but I am quite convinced that the Sonora gave the best performance, and so was the public, who beside giving it the best average gave it no less than eighteen centuries. However, the Orchorsol had strong support, being second in the averages and also having thirteen centuries.

TOTAL OF RECORDS A, B AND C.

	Audience.	Judges.	Combined votes.	Centuries.	By places.
Three Muses.	207-773 (iii)	75 (ii)	282-773 (iii)	25 (iii)	35 (iii)
Orchorsol ..	214-198 (ii)	86 (i)	300-198 (i)	37 (i)	21 (i)
Algette ..	185-273 (vi)	52 (v)	237-273 (vi)	3 (vii)	66 (vi)
Sonora ..	217-943 (i)	75 (ii)	292-943 (ii)	28 (ii)	28 (ii)
Cliftophone ..	191-929 (v)	45-5 (vi)	237-429 (v)	16 (iv)	58 (v)
E.M.G. ..	199-938 (iv)	61 (iv)	260-938 (iv)	12 (v)	47 (iv)
Decca ..	142-203 (vii)	25-5 (vii)	167-703 (vii)	4 (vi)	79 (vii)

You will notice that the combined vote of judges and public gives the first place in Class I. to the Orchorsol and second place to the Sonora. If we take the result by places Orchorsol again wins, and it also has the greatest number of centuries.

We award a silver medal to the Orchorsol, a bronze medal to the Sonora, and a commendatory card to the Three Muses.

CLASS II.

RECORD D.

	Audience.	Judges.	Combined votes.	Centuries.	By places.
Vocarola ..	61-276 (viii)	6 (viii)	67-276 (viii)	1 (viii)	32 (viii)
Sonora ..	66-203 (v)	13-5 (vii)	79-703 (vii)	4 (v)	24 (vi)
Orchorsol ..	74-248 (iii)	28 (iv)	102-248 (ii)	14 (ii)	11 (ii)
Melogram ..	64-430 (vi)	20 (v)	84-430 (vi)	3 (vii)	24 (vi)
Three Muses.	62-838 (vii)	31 (ii)	93-838 (iv)	4 (v)	18 (v)
E.M.G. ..	78-000 (i)	33-5 (i)	111-5 (i)	20 (i)	4 (i)
Algraphone ..	74-714 (ii)	19 (vi)	93-714 (v)	11 (iii)	16 (iv)
Cliftophone ..	68-916 (iv)	29 (iii)	97-916 (iii)	7 (iv)	14 (iii)

This time the judges, the public and myself all agreed emphatically on the merits of the E.M.G.'s performance, not only by giving it a high average, but also with individual centuries. However, the Three Muses, which the judges put second, was put last but one by the public. Moreover, it only received four centuries, whereas the Orchorsol had fourteen, three more than the Algraphone, which was a fraction ahead of it on averages.

RECORD E.

	Audience.	Judges.	Combined votes.	Centuries.	By places.
Vocarola ..	53-625 (viii)	5 (viii)	58-625 (viii)	2 (viii)	32 (viii)
Sonora ..	60-926 (vii)	25-5 (iii)	86-426 (vi)	3 (vi)	22 (vi)
Orchorsol ..	68-205 (v)	33-5 (i)	101-705 (ii)	6 (iv)	12 (ii)
Melogram ..	77-823 (ii)	18 (v)	95-823 (iii)	18 (ii)	13 (iii)
Three Muses.	69-842 (iv)	25 (iv)	94-842 (v)	3 (vi)	19 (v)
E.M.G. ..	71-18 (iii)	24 (v)	95-18 (i)	14 (iii)	15 (iv)
Algraphone ..	83-401 (i)	33-5 (i)	116-901 (i)	23 (i)	4 (i)
Cliftophone ..	67-806 (vi)	15-5 (vii)	83-306 (vii)	5 (v)	25 (vii)

In the *Siegfried* duet the judges, public, and myself all agreed that the Algraphone won, though the judges coupled the Orchorsol with it. No less than twenty-three centuries were given to the Algraphone, and its average of 83 was the highest average that any instrument achieved throughout the evening. The Melogram had eighteen centuries and the E.M.G. had fourteen, while though the Orchorsol had a lower average in the public voting than the Three Muses it gained six centuries compared with three by its rival.

RECORDS D AND E.

	Audience.	Judges.	Combined votes.	Centuries.	By places.
Vocarola ..	114-901 (viii)	11 (viii)	125-901 (viii)	3 (viii)	64 (viii)
Sonora ..	127-129 (vii)	39 (vi)	166-129 (vii)	7 (vi)	46 (vii)
Orchorsol ..	142-453 (iii)	61-5 (i)	203-953 (iii)	20 (iv)	23 (iii)
Melogram ..	142-253 (iv)	38 (vii)	180-253 (vi)	21 (iii)	37 (iv)
Three Muses.	132-68 (vi)	56 (iii)	188-68 (iv)	7 (vi)	37 (iv)
E.M.G. ..	149-18 (ii)	57-5 (ii)	206-68 (ii)	34 (i)	19 (i)
Algraphone ..	158-115 (i)	52-5 (iv)	210-615 (i)	34 (i)	20 (ii)
Cliftophone ..	136-722 (v)	44-5 (v)	181-222 (v)	12 (v)	39 (vi)

Judging by the combined vote the Algraphone wins, with the E.M.G. close behind, and in the judges' opinion first. Each instrument scores thirty-four centuries, a splendid achievement, and by the place method the E.M.G. beats the Algraphone by a point.

We award a silver medal to both instruments, and commendatory cards to the Orchorsol and the Melogram, the performance of which latter at 15 guineas must be considered very remarkable.

After some debate with myself I have decided to combine the results in the five records. This, of course, excludes the Vocarola, which only entered in Class II.

Here is the result :—

COMBINED VOTE OF AUDIENCE AND JUDGES.

1. Orchorsol ..	504-151
2. Three Muses ..	471-453
3. E.M.G. ..	467-608
4. Sonora ..	459-072
5. Algraphone-Algette ..	447-888
6. Cliftophone ..	418-651
7. Melogram-Decca ..	347-956

VOTE OF AUDIENCE.

1. Orchorsol ..	356-651
2. E.M.G. ..	349-108
3. Sonora ..	345-072
4. Algraphone-Algette ..	343-388
5. Three Muses ..	340-453
6. Cliftophone ..	328-651
7. Melogram-Decca ..	284-456

OPINION OF JUDGES.

1. Orchorsol ..	147-5
2. Three Muses ..	131
3. E.M.G. ..	118-5
4. Sonora ..	114
5. Algraphone-Algette ..	104-5
6. Cliftophone ..	90
7. Melogram-Decca ..	63-5

NUMBER OF CENTURIES.

1. Orchorsol	57
2. E.M.G.	46
3. Algraphone-Algrette ..	37
4. Sonora	35
5. Three Muses	32
6. Cliftophone	28
7. Melogram-Decca	25

ORDER CALCULATED BY PLACES.

1. Orchorsol	44
2. E.M.G.	66
3. Three Muses	72
4. Sonora	74
5. Algraphone-Algrette ..	86
6. Cliftophone	97
7. Melogram-Decca	116

HIGHEST AVERAGES AWARDED—

BY AUDIENCE.

Playing the—

1. Algraphone	<i>Siegfried Duet</i>	83.401
2. Sonora ..	<i>Meistersinger Quintet</i> ..	79.162
3. E.M.G. ..	<i>Mendelssohn Trio</i>	78.00
4. Melogram ..	<i>Siegfried Duet</i>	77.823
5. Three Muses.	<i>Beethoven Sonata</i>	76.093
6. Algraphone	<i>Mendelssohn Trio</i>	74.714
7. Orchorsol ..	<i>Mendelssohn Trio</i>	74.248

BY JUDGES.

Playing the—

1. Three Muses	<i>Beethoven Sonata</i>	35
2. Orchorsol	<i>Siegfried Duet</i>	33.5
E.M.G.	<i>Mendelssohn Trio</i>	33.5
Algraphone	<i>Siegfried Duet</i>	33.5
5. Three Muses	<i>Mendelssohn Trio</i>	31
6. Orchorsol	<i>Meistersinger Quintet</i> ..	30.5
Orchorsol	<i>L'Après-midi</i>	30.5

In my opinion, after examining all these figures, I have placed the competing instruments in the following order:—

1. Orchorsol	678 marks
2. E.M.G.	610 "
3. Three Muses	587 "
4. Sonora	568 "
5. Algraphone-Algrette ..	556 "
6. Cliftophone	512 "
7. Melogram-Decca	416 "

In view of the fact that this represents my personal estimate of the combined results, I award personally, without involving anybody else in my opinion—

A gold medal to the Orchorsol.

A silver medal to the E.M.G.

A bronze medal to the Three Muses.

I knew nothing about the Orchorsol until I heard it on June 14th, for I did not assist at the test held by the staff last autumn. The sound-box has a mica diaphragm and is on the small side, but it is very heavy and plays at an angle of 45°. The performance it gave will always be a great argument in favour of that angle, and I wish our friend Captain Barnett had been present to hear such a confirmation of his theories. The tone-arm is of wood, and is curved so as to dispense with all sharp angles. The table model, which had such a conspicuous triumph on June 14th, has been generously presented to me by the Orchorsol Company, and quite apart from any of its tonal qualities, it is one of the neatest and the best made machines I have ever seen. I should like particularly to point out in the quality of its tone what I might call the isolation of the music. I have never found any machine in which the material is so successfully sterilised, if I may use the word. I think that explains its success at the Steinway Hall in so many directions. It received least marks from the public for its performance of the *Siegfried Duet*, but even in that the judges bracketed it first with the Algraphone, though I think that they were wrong. Moreover, in the allotment of its fifty-seven centuries, we may perceive the steady level of its performances. Eleven for the *Adagio*, thirteen for *L'Après-midi*, thirteen for the *Quintet*, fourteen for the *Trio*, and six for the *Siegfried Duet*. No other instrument can show anything approaching this equality. Another gratifying aspect of the success of the Orchorsol is the straightforwardness of its methods. It did not win by conspicuously greater volume or by exaggerating either the bass or the treble at the expense of the other. The clarity of the tone must really be quite remarkable, because on the whole, up to the present, I find the sound-box not loud enough for fibre needles. A friend of mine, a fibre fiend of the very bitterest stamp, told me that he preferred its performance with steel needles. However, I may wish to qualify this statement later on when I have had an opportunity of playing over more on it of my old records. For a sick person the table model of the Orchorsol seems to me an ideal instrument. There are two buttons which start and stop it. There is the best automatic stop I have seen (not that any are much good), a very quiet motor, and a very easy sound-box to manipulate. Yet this instrument, which I have described as ideal for the bedside, is capable of impressing an audience of four hundred people in a hall which might have been designed to handicap rather than to help the display of any gramophone.

A glance at the individual lists will at once suggest to our readers that the £30 model of the E.M.G. is considerably more effective than the £25 model. This model had one tremendous

triumph, which was its performance of the Mendelssohn *Trio*, this, too, when sixth in order of playing and at a moment when the audience must have been beginning to wish that Mendelssohn had never been born. It received from the audience for this performance the third highest average for any performance of the evening, and it also received the second highest number of individual centuries, while in the *Siegfried Duet*, where it ran second to the Algraphone, it was given an average of 71.18 and fourteen centuries as against an average of 60.701 and three centuries for the £25 model's interpretation of the *Quintet*. Perhaps I shall have an opportunity later of comparing its performance with the Orchorsol on a larger range of records. But I heard quite enough of the E.M.G. at the Steinway Hall to be confident that it is an instrument with a very big future before it.

The Sonora with its performance in the *Meistersinger Quintet* secured the second highest average of the evening, together with eighteen centuries. Here again the judges preferred the Orchorsol, bracketing the Sonora with the Three Muses; but I feel pretty sure that the judges were wrong and the public and myself right in giving the Sonora highest marks. The Sonora lost with the performance of its Baby Grand the fruits of its triumphs with the table model. In the *Siegfried Duet*, for instance, it was last but one, and only gained three centuries. The Sonora has always struck me as an instrument pre-eminently good for the voice, an opinion which I am glad to find Mr. Herman Klein confirms. Now the records chosen for the test were not chosen as a test to show off the gramophone's triumphs with the human voice, but I must confess that I was surprised that the Sonora did not pull off a victory in the *Siegfried Duet* after such a very pronounced victory in that bad record of the *Meistersinger Quintet*. I may say I did not realise quite what a bad record it was when I chose it.

The Algrette opened weakly, both with averages and with centuries, of which it only notched three in the first three records. However, when the Algraphone appeared, it just kept the Orchorsol out of second place in the Mendelssohn *Trio*, and then in the *Siegfried Duet* it established two "records" by being voted an average of 83.401 and scoring twenty-three separate centuries. Readers who take the trouble to refer to articles of mine in the early part of last year will find that I have already called attention to the suitability of the Sonat sound-box for Wagner and to the way in which it brings out the instrumental parts without destroying the balance between the voice and the orchestra. It is one of the large mica sound-boxes. I have no acquaintance with the Algrette, but it had a great vogue at Oxford among undergraduates, where a friend tells me he knows of fifteen in use.

It seems strange that the Algrette should have failed so conspicuously in the *Quintet* compared with the small Sonora, and that the Algraphone should have succeeded so conspicuously against a large Sonora in the duet.

The Three Muses, which opened with a pronounced victory in the Beethoven *Adagio*, lost a good deal of ground in *L'Après-midi*, some of which it picked up again in the *Quintet*. Then curiously it lost more ground with the public in the *Trio*, and although it did not do so badly in the *Duet* it only ended up sixth in Class II. The judges, however, were quite at variance here with the audience and marked it third in the combined results of Class II. This was, I think, the most conspicuous instance in the whole test of disagreement between the judges and the public. I have always been a great supporter of the Three Muses for violins and sopranos, and my opinion has been borne out by its success in the *Adagio*, where it was given the highest marks the judges gave to any performance, awarded the high average of 76.09 by the public, and voted thirteen centuries.

The Cliftophone had many fervid supporters and except in the *Quintet* usually scored about eight centuries, but it had equally fervid opponents and consequently its average was not high. It is certainly an instrument with a very definite personality and can rarely be mistaken for any other. Its best achievement was in the Mendelssohn *Trio*, where it scored with its 'cello work: even the judges, who were on the whole hostile to it, gave it third place here.

The entry of the Decca was not such a forlorn hope as it might superficially appear, and it is interesting to know that one of the judges, and he by no means the least important in the gramophone world, gave it best for two performances. From one or two remarks I heard in the audience I am afraid that the bright metal work on the Decca shone through the veil, and that some of the judging of it was done by eye as well as by ear. Its big brother the Melogram wound up the evening with a remarkable triumph in the *Siegfried Duet* where it was second to the Algraphone with the high average of 77.823 and eighteen individual centuries.

Now for the sad task of making excuses for the Vocarola. Partly, of course, its exceptionally wide amplifier and sound-box with large composite diaphragm must be held responsible for its failure in a place like the Steinway Hall. But that is not enough, and in fact when I heard it I was sitting as close to it as I should be in a room. My own opinion is either that the diaphragm was cracked in some way, or that the sound-box was loose in the tone-arm, or that by using a short Trumpeter needle the angle was too steep. Back at Jethou I have played my own Vocarola many times since,

and I simply cannot understand what happened to it on June 14th. A valued correspondent writes to me in the same strain and points out that I made matters worse by saying that the Vocarola was handicapped by the choice of records. He maintains that it will make the best of any record, and now I have got back to my own I agree with him and apologise for my apparent lack of faith in its capabilities.

I do not know what the audience thought of Mr. Balmain's instrument, which we used as a kind of tuning-fork. It was one he had kindly made for me and I now have it with me in Jethou. He used a Tresep sound-box at the test, but I have discarded that for an H.M.V. No. 2 with magnificent results. It has for me one signal advantage, it makes a bad record worse and a good record better. This is really as it should be, for I have discovered all sorts of records to be not what they seemed. However, I must write at length about this instrument later on this year. Incidentally, I feel safe against witches while it is in my house, for the mercury in which the horn floats is a fatal snag for the most accomplished sorceress, and we are still terribly pestered by witches in the Channel Islands.

I have been severely reproached for my choice of records, but now with the analysis of the result achieved by these records, I hope that my critics will admit that I did not choose so badly after all. However, for the next test we hold I shall suggest that each competing instrument choose a couple of records in which it fancies itself. The strain of listening time after time to the same record was tremendous. I find it well reflected in a card which I have before me as I write. The first and second records in Class I. were highly marked; then the third record suddenly comes down from hundreds and nineties to twenties and thirties. I turn over and find that the first performance in Class II. is marked "absent for refreshments and smoke." After this the next four records each get centuries, and all evidently went much better. One of our most valued correspondents and most unrelenting realists gave a "very good" to the Sonora in the *Quintet*, a "good" to the Three Muses and the Orchorsol in the same number, an "excellent" to the Algraphone in the *Duet*, and a "good" to the Algraphone in the *Trio*. Every other performance he marked down as "poor."

I should like to have the time and space to make remarks on a number of other cards handed in, but the task of preparing this article has been very nearly as exhausting as the original test, and though I have been able to smoke, I have been suffering from a bad attack of sciatica, which is considerably more painful than the toothache from which I was suffering at the test. However, I cannot resist chaffing one young lady, whose brother has written to me several times extolling a certain

sound-box, both on his behalf and hers, for her poor support of her favourite when it was hidden by a curtain. I should like to embark on a controversy with our valued correspondent, Mr. Sorabji, whose article on the test in *The New Age* implied that we were all of us more fit for the inside of a lunatic asylum than a concert hall. I will content myself with this extract from his card: *Not one of the instruments is fit to mention with the same breath as the New Edison.* Now in justice to the other instruments it must be pointed out that the New Edison put up one of its best sopranos, Claudia Muzio, to sing a solo. Suppose I had chosen one of the Galli-Curci records to test the competing instruments, I believe that even Mr. Sorabji might have managed two instruments in one breath. Mind you, I am not committing myself to the opinion that the Edison is not the best reproducer for soprano singing. I am working hard on the solution of that problem at this very moment. I am already convinced that it is the best reproducer of the piano. At least one of our staff thinks that it is the best reproducer for orchestras; but others hold a contrary opinion. I admit that on June 14th the short performance given by the New Edison probably gained a hundred marks in the opinion of those who listened to it, and I do very much regret that the instrument was not entered for the competition, even though in order to play the needle-cut records it would have had to use an adapter. In his article Mr. Sorabji takes the audience to task for not appreciating the performance of the Welte-Mignon. Frankly, I do not think that the rolls chosen showed off the Welte-Mignon at its best. At the same time, to have played one of the later sonatas of Beethoven as an interlude while the judges' cards were being collated would really have been a sacrilege. With all deference to the gramophone it cannot be pretended that for really great piano work the disc is in the same universe as the roll. One of my friends in front declared that he got more pleasure from a record of Pachmann playing a Chopin valse than from the Pachmann roll he heard that evening. In certain moods I should agree with him, but I feel pretty sure that in doing so I should be twisting reality to serve my moods rather than compelling my moods to confront reality. I repeat that the rolls were not well chosen on June 14th; but after all the audience came to listen to the gramophone, and it was asking too much from their critical attention not to relax while the piano was being played. As a matter of fact, I thought that they treated the Welte-Mignon with the greatest courtesy. Indeed, I should find it hard to express my sense of the great courtesy with which the audience treated the whole evening's entertainment, though to call it entertainment is like calling bridge a game. I think, too, that I should be expressing the opinion of the audience as well as my own when I

say how deeply obliged we all felt to the competitors, who had everything to lose by such a test and nothing really to gain. I hope that we shall have other tests in future and that we shall learn each time to make the next one better than its predecessor. One of the greatest handicaps that could fall to any competitor was to be drawn early or

late. The ideal position was fourth or fifth, and, of course, each record should have been played over again by the same instruments in different order; but there was no time to do that, neither is there any more space for me to theorise about ideal tests.

COMPTON MACKENZIE.

NEEDLE TESTS

(From a Correspondent).

THE needles which I undertook to test were the Everplay, Chromic Sympathetic, Euphonic, and Tungstyle. Further tests of the Everplay confirm the results as given in the July number (page 50), and gramophonists who approve of its reproduction may use it confidently.

Of the rest the first in alphabetical order is the Chromic Sympathetic. This also has very little wearing effect on the record, and each point may be safely used twenty times as stated in the advertisements. With this needle thus used a record will last considerably longer than with a medium-tone steel needle used in the ordinary way. (Note.—After I had completed this report I noticed that the Editor had come to a different conclusion as to the number of records which can safely be played with the Sympathetic needle. See THE GRAMOPHONE, Vol. I., p. 13: "Review of the First Quarter of 1923." I am sorry to find myself differing, even so slightly as this, with a great expert on his own ground, but I console myself with the thought that readers will certainly take his view rather than mine and will thus allow themselves a considerable margin of safety. To which I would add with diffidence and deference that some of my tests were definitely directed towards clearing up this particular point, and I think the results justify my conclusion.)

The Euphonic needle may be safely used for ten or twelve long records, possibly more, and its effect on the record is negligible.

To decide definitely which is the least destructive of these three needles—Everplay, Sympathetic, and Euphonic—would entail the playing of an enormous number of records and probably the wearing out of two gramophone motors. It must suffice to say that any of them will play any record as many times as anyone with the fashionable number of ears properly placed could desire to hear it.

Before leaving the Sympathetic and Euphonic needles, I think it well to add a few remarks on the playing angle. There is no doubt that with some sound-boxes the 60° angle gives a better reproduction than the 45°. This is very marked with the Euphonic needle, and the difference becomes greater after the needle has been used several times. Moreover, the

record does not seem to suffer at all from the use of these needles at the steeper angle. I suppose the Euphonic needle, if used with the sound-box which was designed especially for it, will perform better at the smaller angle. I have not tried this sound-box, but with those which I have tried—Astra, Exhibition, H.M.V. No. 2, and Three Muses—the reproduction is much better at 60°. I may say that when I started these tests I did not think this would be the case, and I took three records which I disliked and wanted to wear out. I played each of them seventy times with Euphonic needles at the steeper angle, with the result that they were just as good at the end as when I began. In theory, of course, the smaller angle should wear the record less. In practice I am convinced that with these needles the difference is negligible; and I could put up a theory that would explain this.

Passing now to the Tungstyle needle, I regret that I cannot recommend this to gramophonists who want their records to last for ever. The best that I can say is that it is no worse than the loud tone steel needle. But I must add that it is not much better. The chief difficulty with these needles seems to me to be that no two of them are the same. One will play a record sixty or seventy times without causing any appreciable wear, while another from the same packet will make a record intolerable—to me—in less than fifty playings. I have tried many of these needles and found the same difference over and over again, though I cannot find with a powerful glass any outward and visible sign that will explain it. To those who like a loud reproduction and do not care whether their records will last or not, the Tungstyle needle would perhaps be a boon; for a good specimen will play a very large number of records and give a loud and excellent reproduction.

To sum up, I unreservedly recommend the Everplay, Sympathetic, and Euphonic needles. For those who are satisfied with a medium tone and do not mind the trouble of changing needles the medium tone steel needle is not too far behind the first three. All of these are decidedly better than the Tungstyle or the loud steel needles.

R. T.

GRAMOPHONE CELEBRITIES

V.—Fyodor Ivanovitch Chaliapin

By NICOLAI NADEJIN

see also
p. 141

HE was born fifty-one years ago near the town of Kazan on the River Volga. His parents were working people, and he from very early childhood was apprenticed to a shoemaker. When we see him in the part of Hans Sachs, mending shoes, we realise that he learnt a good deal from his first master. After shoemaking, he worked with a baker, but, evidently dissatisfied with this career, he began his wandering life.

Those who saw the wonderful picture of the Volga boatmen, done by the Blue Bird Company at the New Scala Theatre, were privileged to see something approaching very near to the life of the young Chaliapin. He would go down to the banks of the Volga, he would help the workers to unload, he would join in their tuneful, melancholy choruses, and it was probably there that he first sang his now famous *Song of the Volga Boatmen*. It was this strange fascinating life of the homeless vagabond that later found its poet in the person of Maxim Gorky. It was on the banks of the Volga that he and Chaliapin met—two homeless wanderers. That was the beginning of a life-long friendship. They were both about sixteen years old when they went to see the manager of a travelling operette company, being ambitious to sing in the chorus. Their voices were tried, and Gorky was lucky enough to be accepted as first bass. Chaliapin's voice did not seem to the manager big enough, probably because his instinctive idea of good singing prevented him from shouting. So for a time his appearance on the stage was postponed. But all the same he would go to the theatre every night and stay for hours in the wings, listening to the singing, acting as a sort of callboy, running messages for the principals, buying their cigarettes, and vodka. Sometimes he would join in the choruses when no one was looking. In his spare time he would sing in the choir of the monastery churches. In this way several years went by.

Without studying singing, simply by listening to third-rate singers and occasionally singing in a church choir, Chaliapin, gifted by nature with a phenomenal musical memory, gradually developed into an artist. We don't know if he was then a first-rate artist, but he was certainly most striking and original in his singing. I do not know when and where he made his first appearance as a principal, but in 1892, at Tiflis, in a small local theatre, he,

a nineteen-year-old boy, made his first big success in the part of Don Basilio in *Barbiere di Siviglia*. After this success he had his first teacher, Usatoff, who taught him for two years. In the autumn of 1895 and spring of 1896 he was engaged as principal bass at the Imperial Theatre of Mariinsky in S. Petersburg. But the directors of the theatre, being always under the influence of the old principals, did not give him many chances. He sang seldom and the critics evidently did not realise that before them was an artist of genius who was destined to revolutionise completely the operatic methods of his day. It must be admitted that Chaliapin, extraordinarily musical naturally, gifted with an unusual sense of rhythm, already in those far-off days showed no respect for established operatic traditions—not an uncommon failing among great artists. Unfortunately his employers did not yet see in him a genius, but only saw that, though he finished his phrases in complete accord with the conductor, there was no knowing what value he was going to give to the notes of those phrases.

The chief conductor of the Imperial Theatre in those days was Napravnik, an excellent if too pedantic musician, who observed the established forms in *tempi* with the zeal of a metronome. It was the same Napravnik who in 1870, when Moussorgsky submitted his *Boris Godounov* to the Board of Directors of the Imperial Theatres, insisted on rejecting this opera. The freshness and originality of the music nonplussed the honourable members of the committee, who reproved the composer, among other things, of the lack of a decently important female rôle. This story is told by Rimsky Korsakoff in his fascinating "My Musical Life" which has just been published in England by Martin Secker. In the spring of 1896, the directors discussed the question of re-engaging "this fellow Chaliapin." Napravnik categorically declared "No."

Chaliapin went to Moscow.

Here good fortune brought him in contact with the multi-millionaire Savva Mamontoff, the famous patron of music, who did more in obtaining recognition for Moussorgsky than anyone else. A fine singer himself, he first realised what a great genius Chaliapin was. Had he done nothing else for Russia, he would deserve immortality by the mere

fact that it was he who discovered Chaliapin and did everything, with the lavishness of a Maecenas, to reveal to Russia this star of unparalleled brilliance.

In the summer of 1896, Chaliapin sang in Mamontoff's theatre in Nijni-Novgorod during the All-Russian Exhibition, and his All-Russian popularity dates from this time. From Nijni-Novgorod he returned to Moscow to sing first in Marmontoff's opera (which about this time passed into the hands of Solodovnikoff), and then in the Imperial Theatre, where he began his great conquest of the world.

What was the secret of his success? The Russian operatic stage knew voices far richer in purely material substance than the voice of Chaliapin, but never before was a bass heard who could sing as he sang. The Russian basses would roar—would inundate the theatre with torrents of sound that rushed ever downwards till they reached the infernal regions, carrying the audience with them. But Chaliapin first showed that a *basso* can sing as sweetly as a *tenore di grazia*. As tender he was as Masini. He recited his *recitative* with such tragic pathos as made him the equal of Tomaso Salvini and Enrico Rossi, those two supreme tragedians. The French bass Plançon probably possessed then a more accomplished vocal technique. The powerful voices of the Pole Didur, or the Italian Navarini, were more static and more concentrated than the voice of Chaliapin, which flowed like a great Russian river at a spring tide. But no one else could distribute light and shade as he did. No one could give you the maximum of impression with the minimum expenditure of vocal energy, and never before was known on the stage so perfect a co-ordination of acting and singing. No one had ever had anything like his diction and articulation. Singers would think of their vowels, but they seldom recognised the existence of consonants. What makes French singing so attractive, in spite of comparatively poor voices, is the articulation, the doubling and tripling of the consonants before allowing the voice to reach the vowel. This was unknown in Russia. It still remains unknown in England, except by British singers who have had an international training. The beautiful, but quite indistinct singing of Florence Austral and Tudor Davies are striking illustrations of this fact.

The former director of Imperial Theatres, Prince Serge Volkonsky, tells in his memoirs that before Chaliapin's appearance Russian opera was far less interesting than Italian. Mamontoff in his Moscow theatre revived Moussorgsky, and Chaliapin was the first great interpreter of *Boris Godounov*. Nobody, except perhaps Zalevsky, who had such a triumph in the part at La Scala in Milan, could ever approach Chaliapin in his interpretation of

Boris, and when he showed what Boris should be, Prince Volkonsky sent his famous command to all the operatic managers, that every principal of the Imperial Theatres should go and hear Chaliapin and learn how to pronounce Russian.

In 1901 Chaliapin sang at La Scala and his success with the sceptical Italians was phenomenal. Toscanini, who was conductor, appreciated his talent to the point of reviving in 1904, Boito's *Mefistofele*, which had had such a disastrous fiasco in 1868; when, after two performances, it was banished from La Scala. The great opera of the twenty-six-year-old Boito waited thirty-five years before Chaliapin came and with the mystery of his genius gave new life to this seemingly dead opera.

It would take too long to repeat the enthusiastic notices of the critics, but I should like just to recall a great compliment paid by the musical critic of *La Stampa* of that time. This remarkably severe gentleman and great musician was in the habit of describing every singer as "*cane*" which, in Italy, besides its ordinary meaning "*a dog*" means a bad singer, who barks like a dog. In the enthusiastic chorus of the Milanese critics, his voice was heard to sing this rather unusual compliment: "*Anche questo Chaliapin è un cane, però d'una razza molto più fina degli altri.*" (This Chaliapin is also a dog though much better bred than the others.) I wonder if Chaliapin remembers this left-handed compliment!

At this time Chaliapin was a god in Russia. The enthusiasm of his audiences took the form of collective hysteria. One had to fight to buy a ticket for his performances. My early youth, my first two years in Moscow University, were passed under the banner of Chaliapin adoration. I can hardly remember anything I learnt at the University, but it seems to me that even now I can hear every note Chaliapin sang in those far-off days. We were students—we were poor, and in order to buy a ticket for a Chaliapin night, we had to economise on lunch, dinner, and cigarettes, so that the student type which lived on sandwiches in the cause of art became a classical figure in Russian life. We would go to the box office of the great Moscow theatre on Friday at midnight, and freezing under the falling snow, would wait all through the night with our feet wrapped in newspaper over our goloshes to keep out the frost till half-past eight in the morning, when the head of police would appear accompanied by two policemen carrying boxes full of lottery tickets. By this time the crowd sometimes numbered about 1,500, students and "*studentesses*," but we knew that the boxes only contained 300 numbered tickets. The rest were blanks, and only 300 people who drew the numbered tickets would be lucky enough to go to the box office and buy a cheap ticket. Many

unfortunate students spent five or six nights in this way before they had a chance of winning a numbered ticket.

In Russia almost all Rimsky Korsakoff's operas owed their success to Chaliapin's interpretation, the chief ones being *Pskovitianka*, *Sadko*, *Mozart*, and *Salieri*. In 1907 Chaliapin sang at the Metropolitan Opera House, New York, Boito's *Mefistofele* and *Leporello* from Mozart's *Don Giovanni*. His success was a *succès d'estime*. Evidently he could not yet beat Arimondi, Didur and Plançon. America still preferred enormous voices to fine singers. How much she has changed since!

In 1908 Serge Diaghileff started his glorious adventure. He brought abroad Russian opera and ballet. Rimsky Korsakoff was the conductor. In the grand opera in Paris Chaliapin sang *Boris* and the part of Prince Galitzky in Borodin's opera *Prince Igor*. From this moment the world was at his feet and Russian art began its glorious progress all over the world. Again, in 1909 Diaghileff brought Russian artists to the Theatre Châtelet and again Paris was delighted with the incredible richness of Russian decorative art, and the super-human choreography of Nijinsky. From Paris to Monte Carlo, Chaliapin had triumph after triumph. I remember the spring season of 1914 at the Champs Elysées in Paris. When in the first act of *Boris* the curtain went up and we saw the scenery by Korovin, the Kremlin and Uspensky Cathedral—when after the Boyards and mob had finished the *Gloria*, accompanied by a clarion of bells, appeared on the cathedral steps the newly-crowned Boris—Chaliapin—preceded by priests in glorious garments—when gradually the bells died down, and sad clarionets began to play their introduction, Chaliapin with his hands crossed on his breast, stopped in the middle of the stage and with tired over-wrought voice sang his first phrase, *My soul is sad*, then through the cloud of tears in my eyes I realised that there on the scene is my real Russia, the genuine tragic history of my country, and this great man in diamond crown and raiment of gold, with his plangent voice was the real tragic Tsar Boris.

Those who in 1913 had the chance of hearing Chaliapin at Drury Lane could understand my emotions.

Then came the war. Chaliapin sang in Russia. He was adored by Russia, he was esteemed at Court, he was admired by the Emperor, and when Imperial Russia disappeared the new Red Russia worshipped Chaliapin too.

In bygone days he was Court soloist to His Majesty the Emperor of all Russia. He became soloist to "His Majesty the Proletariat." He sang for soldiers and sailors, he sang at receptions given by Red Commissaires in the Kremlin, at Trotsky's, at Lounacharsky's, at Tchicherin's and at Lenin's. He sang for them his old operas; he

sang the old words of Boris' *Aria* and they were full of new tragic significance:

"And then comes denunciation, the mutinies of
Boyards
Or the intrigues and secret plots of Lithuania
And famine and plague and ruin!
And like wild beasts, poor plague-infected people are
roaming
Hungry and miserable, Russia is groaning . . ."

Three years ago Chaliapin was able to leave Russia. He brought his family with him, and although he is officially a citizen of the Soviet Republic, I doubt very much if he ever goes back. He again conquered Europe, and America is under his spell. What should he do in Russia? Conquer the Commissaires . . .?

I heard him again about six weeks ago at the Albert Hall, and again I thought what a marvellous artist he is. Of course, time has left its mark. His voice is perhaps not what it was in my student days, but his art is even more impressive. He plays with his audience as a cat plays with a mouse. He would whisper—he would pause—and suddenly he would spring forward and catch you with a glorious note. Listening to him, and not always agreeing with his interpretation, notably in Massenet's *Elegie*, Schubert's *Serenade*, and the *Aria* of Don Basilio in *Barbiere*, I thought what a marvellous gramophone technique he has, because in many of his records he is more impressive than he is in the flesh. I know by heart all his twenty-six records. Technically they are all beyond criticism. The wonderful expansion of his voice, the never-failing energy, his peculiar diction, and electrical personality come through always.

If you ask me what records I specially recommend, I should be embarrassed to answer. The only reply would be: "Buy them all."

NICOLAI NADEJIN.



Nicolai Nadejin.

It is appropriate that the foregoing article which deals with Chaliapin (and thus interrupts the Editor's article on Caruso, which will probably be continued in our next issue), appears at the same time as M. Nadejin's first record which is being published this month by Velvet Face. It will be more than interesting to hear the opinion of readers on this début, especially of those who heard M. Nadejin sing at the Aeolian Hall in February. He has still, perhaps, something to learn in the art of recording—which is almost an art in itself—but the recording experts who have supervised his first experiments have no doubt whatever that he is going to make a series of extremely impressive records.

ALL OVER THE KEYS

By THE KITTEN

An Apology.

A PARAGRAPH in the report on Wembley exhibits (June, p. 9) has apparently shocked the officials of the Gramophone Company, and Mr. Rink has written to us categorically denying that at the request of an American visitor three records of the same song, but sung by three different singers, were put on three separate machines and run together, as our reporter stated, in the H.M.V. salon. In face of this denial, which is unequivocal and complete, we can only apologise to the Gramophone Company and castigate our reporter for his invention.

But it would be amusing to know what noise it was which conjured up this creature of his fancy. There is such an air of cultured efficiency about every detail of the Gramophone Company's salon that we can only imagine our representative bewitched by some excess of music:—

The melting Voice through mazes running
Untwisted all the chains that tie
The hidden soul of harmony,

and he rushed home to write his report in a tumult of emotion, engendered by the babel of the Music Section where "truth is worse than any forgery."

* * *

The Soft Answer.

From time to time it is well that we should acknowledge with gratitude the amiable spirit in which the trade receives our efforts to enlighten our readers as to the merits or demerits of wares submitted to us for criticism. In the course of our short history we have only had one angry protest, which we published in the November number last year; and in contrast to this we have had numerous indications that our attempts to act fairly and to judge without prejudice are recognised by those who have every right to demand such treatment. It would be pleasant to mention the names of those firms which wrote mild and friendly protests against our reviews in the July number, but it would hardly be discreet; and we will only add that the sporting spirit which was evident in the candidates for the Steinway Hall tests is equally evident in every department of the gramophone world with which we have dealings. On our side we shall spare no pains to maintain it.

The Tests.

By a regrettable error the invitation to compete in the Gramophone Tests at the Steinway Hall was never sent to Messrs. J. E. Hough, whose Handephon did so well in our Tests of Portables last August. The pity is the greater inasmuch as the Handephon would have made a pleasant companion for the Decca, which was rather isolated in Class I.

* * *

The "E.M.G. Handmade Gramophone," which scored highly in the Steinway Hall tests under the name of "The Magnaphone," and is dealt with by the Editor elsewhere, had previously been examined by our representative; and in his report he stated:—

"It should appeal particularly to the man who likes good value for his money, as, being sold direct to the public by the designer, and retailer's profits thus eliminated, any model is excellent value. The cabinet work is good and the designs not unpleasing. A minor feature is that when the lid is raised the motor-board is without ledges round, and can therefore be dusted in comfort. The sound-box is of normal design and is supplied with either 'Hornite' or mica diaphragm, both of which were tested with a comprehensive selection of records (I took my own for purposes of comparison).

The machine belongs undoubtedly—though not fanatically—to the romantic school, that is to say its tone is round and mellow, rather at the expense of definition. For my own part, I should have preferred a more forward tone and a greater crispness and differentiation. But this is delicate ground. At any rate, if the Magnaphone did not show itself a devil for detail, it obstinately refused to blast at all my special bits, and lent to the jazz record, with which I finished my tests, a sonorous nobility that was most impressive."

On the other hand we have received some correspondence even more strongly recommending this gramophone to fellow-readers; and in justice to the maker we quote the words of Mr. S. C. Clarke, of 117, Goswell Road, E.C.1, who has had a machine for eight months and has come to the conclusion that there is "not a machine on the market to compare with it. Played with a steel needle, the volume of sound is most pronounced. The tone and definition are a revelation. The effectual elimination of that 'tinniness' would convert

the most biased person to a gramophone lover. Played with a fibre needle, the tone is wonderfully mellow, with not the slightest trace of that muffled or woolly effect. The cabinet being made of solid mahogany throughout (no three-ply sides) makes this machine a most desirable one."

With these comments we may safely leave the "E.M.G." to the judgment of our readers.

* * *

It is advisable for those readers who take an interest in competitive tests to look up the report of the judges on tests made this time last year (September number, p. 67 ff.). The marks were as follows:—Clifphone 80; Orchorsol 78; Algrette 73; H.M.V. 69; Decca 65; and the prices of the machines, in the same order, £10; £19 10s.; £15 15s.; £22 10s., and £6 6s.

* * *

Covent Garden Opera.

By the courtesy of the management we received tickets for several performances during the two months' season of German and Italian opera at Covent Garden, and heard many of the singers familiar to gramophonists—Selma Kurz, Louise Edvina, Joseph Hislop, Dinah Gilly, Virginia Perry, etc., as well as others like Maria Ivoguen and Cesare Formichi who are not yet so familiar. Their records should certainly be imported to our English catalogues, and we hope that it will not be long before we hear Ljundberg in *Salome* and Maria Olszewska (star of the Vienna Opera, a Pole with a glorious soprano voice) and the impressive Alfred Piccaver, claimed in one breath as an Englishman and a second Caruso. It is pretty safe to say that the two will never be combined, but journalistic hyperbole does not damage M. Piccaver's claim to be a very desirable visitor again next spring. Formichi, on the other hand, is an older newcomer, whose father was legal adviser to the Pope and who started life himself in a solicitor's office. This may account partly for the polished *savoir faire* of his bearing on the stage, which was slightly detrimental to his playing of the malignant Rigoletto, but a great asset in other parts to supplement his powerful voice.

We look forward to the fruits of this season of Covent Garden in the autumn catalogues of the recording companies. We shall also be able to judge the merits of the much-praised Giannini on the gramophone.

* * *

At last we hear of a goose-neck tone-arm which satisfies Captain Barnett! It is still too short to please him, but he admits that, allowing for exigencies of space, it is as nearly correct in

needle track alignment as is practicable. And it has no dead-end in the goose-neck! This is surely a matter on which we may congratulate the maker of the new model of the "Three Muses."

* * *

The National Gramophonic Society.

This is the name chosen from many suggestions as least unsuitable for the recording society, the formation of which has been mooted for so many months. It has at last taken shape, and at the moment of going to press the omens are auspicious. By the courtesy of the Aeolian Company we have secured the services of the Spencer Dyke Quartet to make a start for us—a privilege which will be appreciated by all our readers. They will record for us under the best possible conditions, and from the outset we have been fortunate enough to receive the help and counsel of Mr. W. Cobbett (the Editor of the promised Encyclopaedia on Chamber Music), Mr. E. R. Anderson, the Editor of *The Music Teacher*, and Mr. Alec Robertson, who form an advisory committee.

A circular has been sent to all those readers who sent their addresses last year as being anxious to join the Society proposed in the Editorial for September (1923), but it is more than possible that other readers would like to become members, and on hearing from them we shall be glad to send the circular. Briefly, membership will involve guaranteeing to buy the chamber music records issued at the rate of 5s. for every 12-inch double-sided record up to a limit of £1 a month. Membership is limited in the first instance to 500, and the records will, of course, only be sold to members, so that the new idea of *limited editions* forms the basis of the Society.

All communications on the subject should be addressed to the Secretary, N.G.S., 25, Newman Street, London, W. 1.

* * *

The Editor.

The Editor has been invited by the Government of the Irish Free State to be its guest this week as a representative—not of THE GRAMOPHONE, nor of the gramophone—but of English Letters! Perhaps it is well to remind some of our readers that in the nature of things gramophone matters can only absorb a certain amount of the Editor's *spare* time, however much he may wish to devote himself to answering correspondence and writing the articles for which the London staff so earnestly pray every month! By the way, he has made a guess in his Quarterly Review which is already officially confirmed, and offered a suggestion which is already being carried out.

SOUND-BOX DIAPHRAGMS

By Capt. H. T. BARNETT, M.I.E.E.

AT least two sound-boxes on the market to-day contain two diaphragms, the primary one for the production of tone and a secondary diaphragm for absorbing surface noise. Before coming to the subject matter proper of this article I will first say a few words concerning these secondary diaphragms. Anyone can easily prove to himself that the interposition of a secondary diaphragm in the acoustic system will in fact absorb much surface noise, and to do this it is only necessary to mould with the fingers a little capsule of paper over the end of a rod and then to place this capsule in the neck of his sound-box. There will be a marked reduction of surface noise when the capsule is in place and also a less marked reduction in tone. If surface noise were a factor to-day I should think secondary diaphragms worth some study, but with fine needles in a good 65 mm. sound-box, and decent records, surface noise is absolutely negligible. So, in view of the fact that a secondary diaphragm always involves at least *some* reduction in tone and also some smudging of fine detail I shall say no more about them.

The greater part of my work in connection with the primary or sound-producing diaphragm of the sound-box has been directed towards obtaining one that should be as flexible as possible, in the direction of correct motion and as inflexible as possible in all other directions. Coupled with these desiderata of extreme importance it is also wise to keep the mass (weight) to be moved by the stylus bar as small as possible and to select a material strong mechanically and quite unsubject to atmospheric changes. The greater part of this work having been done since I took up the use of the fine steel needle in the 65 mm. sound-box I have been able entirely to neglect the question of surface noise, but it may interest a few who use ordinary loud needles, if in passing I say that in any given sound-box, so far as my experiments have gone, I find that for showing surface noise one may begin with the "Astra," the loudest for scratch, and then pass on to mica, to aluminium, to wood, and to the "Echo" (the quietest) in the order named.

All my work has been done on gramophones having correct acoustic systems with correctly placed paper horns, machines entirely incapable of adding either interference, sostenuto effect, or altered vowel characteristic to the tone impressed upon them by the sound-box.

I first went fully into the subject of mica diaphragms and found that at the very best one could never do more than obtain a near approximation to perfection. If the diaphragm were too thick the music was all treble and scratch and no bass; if it were too thin one could get no violin harmonics and vigorous records would set up cross ripple motion all over it with acuteness in tone or even screaming and blasting. I never found a mica diaphragm that would not give *some* unequal reinforcement to certain notes. The best mica I ever had, a plate of dark grey stuff, is still preserved in my set of 65 mm. sound-boxes for comparison purposes; it has correct scale balance, will show the highest harmonics or the lowest bass notes correctly, and is not too bad for surface noise with ordinary loud needles. I can only differentiate it from a perfect diaphragm by the fact that it shows a little reinforcement of certain notes and has about 10 per cent. less tone than it should have. Fibrous diaphragms took up a good deal of time, the "Astra," easily the best diaphragm for tone in its own 2 $\frac{3}{4}$ " sound-box, was very unsatisfactory in my 65 mm. The best of all the fibrous diaphragms I tried was an "Echo"—apparently made from thin pegamoid card of some sort, and this I have preserved in its sound-box also for comparison purposes; it can only be differentiated from the specially good mica by the fact that with an ordinary loud needle it shows about one third less scratch. Like the mica it gives some unequal reinforcement.

In another box I have a most beautifully made wooden diaphragm sent me by a gentleman in, I think, Bristol. It can only be differentiated from the mica by its giving no unequal reinforcement. Metal diaphragms have given me the most trouble and finally, after a deal of work, really perfect results. The necessity for keeping the mass small, of course, pointed to aluminium, but, the flat unaltered aluminium sheet (and I wanted, if possible, to use a flat diaphragm) proved too flexible to cross ripple action when flexible enough for maximum tone. I then did some work with "Duralumin"—a very stiff aluminium alloy—but unfortunately, after finding the right thickness of material and correct method of manufacture, I was met by the most disappointing news that the makers would never be rolling this particular thickness again. Soon after this happened a friend sent me some 65 mm. diaphragms of thin aluminium mechanically stiffened by annular

impressments spun upon them, and a few days experimental work enabled me to determine that a .006" diaphragm with three spun annular impressments would easily beat everything I could find in my 65 mm. boxes to test against it, and this diaphragm I have now adopted as standard. It has 10 per cent. more tone volume than either of the other test diaphragms—no unequal reinforcements, it is neither hygroscopic nor can it be electrically influenced; it is mechanically strong.

Quite a number of people suppose that the material a sound-box diaphragm is made of will impress some vibratory tone of its own on the sound of the gramophone, just as a tin horn will do, but that is quite an erroneous idea. At my office in Southsea I shall be pleased to show anyone the four boxes mentioned herein on any kind of record he may choose to select—he will need a well-trained ear to find what the differences are between them,

and those differences are only those I have indicated above.

It is only fair to note in conclusion that although I have been working to obtain an absolutely pure and large toned sound-box for use on pure toned gramophones, one other worker, not satisfied with the interference effect that can be got from a rectangular cross section horn, has constructed his sound-box diaphragm in such a way that unequal action *may* take place. Just as the maker of an English concertina uses two reeds slightly out of tune with one another to each note in order to get a tone quality of great pungency, so do some gramophone makers use various devices (the most caustic of which is the goose-neck tone-arm) in order to upset the sound waves produced by the record for the creation of pungent tone characteristic not in any way belonging to the instrument played to make the record.

H. T. BARNETT.



GRAMOMANIA

By ERIC N. SIMONS

IF you possess a gramophone, beware of gramomania. I am in a position to speak with authority of its insidious approach, its baneful effects, its ability to destroy human delights, because I am suffering from it myself.

It is infectious, though the micro-organism responsible is of the filter-passing variety and has not yet been isolated. One marked characteristic that it possesses has, however, been noted: it is only transmitted by friends. There is no known case of its being passed on by an enemy, for the simple reason that one does not invite enemies to hear one's gramophone—unless it is a cheap German machine with a tin horn, and one is feeling exceptionally vindictive.

No, gramomania is invariably passed by one friend to another. Here are the symptoms. You have played your best record; a quartet in D by Mozart, perhaps; your friend meanwhile has sat silent, without even a cough. It may have occurred to you that a silence so perfect in the presence of a mere mechanical contrivance for the reproduction of sound is a little unusual, a little morbid, even; but you let that thought pass in your extreme gratification. It spells appreciation, you think—but it doesn't! It spells gramomania.

When the music has ended, and you have risen to give the machine another wind, your friend leans back in his chair, and remarks with a critical air: "Very nice, old man! But don't you think

the strings sounded a little too much like the woodwind? What sort of sound-box are you using? . . . Ah, that explains it! . . . Too big a diaphragm. You're bound to get tubbiness with a box of that size. Now, you take my advice and get a 2 inch diameter XYZ sound-box. It will improve the definition until you won't know it's a gramophone you're listening to."

It is at this moment that you should shut down the lid of your machine with a bang and order your friend out of the house. If you don't, you will almost certainly catch the disease. I can tell you at once that he won't want to go. One of the worst symptoms of the mania is that the sufferer has an intense desire to communicate it to others. Sentiment, affection, love itself, must be swept aside if it is to be avoided.

Unfortunately, I did not recognise the symptoms myself, and the malicious germ speedily overcame those few phagocytes that put up a fight against it. Henceforward I was a gramomaniac.

Until that evening of infection I had regarded my gramophone as a cheery and sociable thing. It whiled away awkward half-hours with guests before dinner; it made me a person to be flattered and cajoled by young men who wanted an informal dance with my pretty daughters; it entertained bores and soothed my wife. I cannot say I had ever worried much about its "innards." It cost me a lot of money, and in return I expected it to

do what it was made for, to give me music of any sort whenever I happened to want it. Its defects I accepted as part of its character, inherent and ineradicable. It blasted occasionally; sometimes it shrieked; ever and again it rattled. I ignored these things because to my mind they were outweighed by its virtues.

Then Smith came along with his fiendish remark about wood-wind and the 2 inch diaphragm. I have given only the first of his remarks; but he did not leave until he had convinced me that there was no harsh sound produced by my machine that could not be eliminated by careful experiment with needles, sound-boxes, tone-arms, and a hundred other things. Until then I do not know that I had greatly cared whether the violin sounded like a violin or like a flute. All I wanted was the tune, and I got it. But after Smith's monologue, I thirsted for verisimilitude. Every time I played over that quartet in D, I could hear wood-wind; and I ached for strings. So I invested thirty shillings in a new sound-box.

That was but the beginning. Before a month had passed I was well into the secondary stage of the disease. I was taking a wonderfully fascinating little journal that gave hints on needles and other gadgets; my stock of sound-boxes had increased to four; I had boxes and boxes of needles; and my expenditure on records had doubled. But more sinister than any of these things was the fact that I came into voluntary contact with other sufferers. The disease, it seems, induces a localised gregariousness, those infected with it being attracted one to the other in some inexplicable way. This contact inevitably aggravates the complaint. Thus it was from one of these other unfortunates that I learnt about silk diaphragms; from a second that I learnt to anoint my records with vaseline; from a third that I acquired the habit of scouring them with a piece of plush.

After six months, unless the sufferer is isolated, the malady becomes chronic. His condition then is truly pitiable. He lets the motor of his gramophone run down when he has finished playing, but partly winds it up again. He allows none to use the machine but himself. On a shelf he has pots of vaseline, bottles of oil, tins of motor-grease, spare mainsprings, a formidable assembly of sound-boxes, and a collection of tone-arms of all shapes, sizes, and materials. He has needles of fibre, of aluminium, of tungsten-steel wire, of alloy steel, of carbon steel, of sapphire and wood. He has needles that play once only, and Peter Pan needles that go on for ever. He has a cardboard case for every record, and stands them always on end. On each case he writes the name of the sound-box and needle to be used for playing the record it contains,

and he will change sound-boxes and needles with gusto and rapidity. An unexpected blast from his machine makes him miserable for an hour, but gives him a week's joy in experimenting until he has eliminated it. He accumulates catalogues, advertisements, stray odds and ends of gramophonic literature. He comes back from Germany laden with more sound-boxes and needles. He haunts gramophone dealers, and brings home every new device in order to try it out.

It is tragic!

But this is not all. These things, when all is said and done, are merely idiosyncrasies. They are not necessarily anti-social. It is in his relations with music-lovers that the gramomaniac becomes dangerous. He plays them a record with one sound-box, and makes them strain their ears and their memories in order to recall every tonal variation for purposes of comparison. Then he puts the same record on again, with a different sound-box or a different needle or a different tone-arm, and bids them mark the improvement. Of course, for the sake of politeness, they agree as to the improvement. This so delights him that he gives them the same piece again with yet another combination, following up this impertinence with a dissertation upon the tonal qualities—he is very great on tonal quality—of brass, wood, mahogany, oak, tin, aluminium, mica, compressed silk, ivory, glass, paper, celluloid, steel, vulcanite, and cardboard. Given an audience of pacifists, he would illustrate this monologue by playing the same old record over and over again with the suitable mechanical variations. (For my own part, I have never found an audience meek enough to let me get beyond aluminium.)

The worst thing of all I have yet to relate. It is this: the sufferer no longer enjoys music, other than that which his gramophone gives him. This condition does not usually make its appearance until a year after the incidence of the disease. Then, if he goes to hear Kreisler or Ysaye or Heifetz, the sound of the strings irritates him. It seems harsh and unpleasantly vibrant to his ear. Voices are too voluminous and loud, lacking the delicious throttled quality that the gramophone gives. He misses the steady hissing of the disc when the Lener Quartette are playing, and is stupefied by the mighty harmonies of the Hallé Orchestra, so much softer and milder when reproduced by an internal horn. Eventually he gives up going to concerts, and spends the money on new sound-boxes instead.

There are at present only two known cures for the malady. One is deafness, and the other death.

ERIC N. SIMONS.

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THE JUNE COMPETITION

TWELVE BEST MIDDLE-PRICED RECORDS

THE primary object of this competition—to collect information about good and desirable records costing from 3s. to 5s.—has been handsomely achieved, and from the comments of competitors it is easy to draw the conclusion that at any rate a large proportion of our readers are deeply interested in this class of record and feel that as buyers we ought to clamour insistently for more and more good music at a moderate price, 4s. 6d. or 5s. for a 12in. double-sided record. However many we are given, we must ask for more! Not so much because there is not enough good music already available on middle-priced records, but chiefly in order to convince the recording companies that the demand is very great and may be still further developed. Presumably the cost of production of an 8s. 6d. record only differs from that of a 4s. 6d. record in the royalties and initial cost of recording; and until we get *éditions de luxe* or limited editions of records there is small reason why, for instance, *Madamina* should cost 3s. when sung by Peter Dawson and 8s. 6d. when sung by Chaliapin, unless the latter receives 5s. 6d. more than the former on every record sold (allowing also a little cost for the difference between making a 10in. and a 12in. record). This consideration, reinforced by one or two other indications of development, leads us to hope that before long we shall find a far larger range of fine music finely recorded within the dollar limit than is the case at present.

The primary object of the competition, then, is attained. But it is only fair to competitors to admit that in order to attain it we purposely left the terms of reference rather vague. We asked for the twelve best records, and a large number of readers interpreted this to mean the best *programme* of twelve records within the limits of price; and indeed, from the competition point of view, it would perhaps have been fairer to limit the survey to this single point of providing a good all-round entertainment. So much being frankly admitted, let us cordially thank those who have taken such immense pains to compile their lists, one and all, and let us offer our grateful sympathy especially to those who have sent in a dozen admirably selected titles, without receiving any tangible reward for the care with which they have balanced their programme.

We have decided to award the prize—two pounds' worth of records—to the competitor who wins by popular vote. In the circumstances this seems

the fairest thing to do; and in examining the lists with this object some interesting facts have emerged. The percentage of records by different makers works out roughly thus:—Columbia 46; His Master's Voice 28; Parlophone 10; Zonophone 8; Vocalion 4; Velvet Face 2; Regal 1, and (fractionally in this order) Actuelle and Pathé, Aco, Brunswick, Scala, Fonotipia and Homochord, 1. Total 100. This proportion is obtained by giving the maker a mark for every time that a record of that make is chosen. If each record is only allowed a mark *once* the result would be different: Columbia 142 still leading but with a narrower margin; H.M.V. 117, followed by Zonophone with 42; Vocalion 26; Parlophone 22; Velvet Face 16; Regal 8, etc. Adding Columbia to Regal and H.M.V. to Zonophone, we get 150 as against 159, so that the two great companies draw pretty level in their output of successful records at a moderate price, if one assumes that every record on every list is genuinely successful.

But when we examine the figures of individual records, we find a curious and gratifying result of the voting. Two—or to be exact three—records are miles ahead of the rest in popularity and tie for first place. They are *Senta's Ballade* (Parlophone) and the Haydn *Quartet in E flat* (Col. 937, 938, issued last year at 5s. 6d. each, but now only costing 4s. 6d. each). At some distance comes another Columbia, the *Immortal Hour Love Duet* and *Faery Chorus*, and then in a group three more Columbias—McCormack's *Celeste Aïda* and *Flower Song* from *Carmen*, the *Meistersinger Overture*, which is recent, and the "1812" *Overture*—one H.M.V., Peter Dawson's *Madamina*, and one Parlophone, the *Hansel and Gretel* duets. Peter Dawson's popularity wins also the tenth place with his singing of the *Pagliacci Prologue*, and the last two places go to Grenadier Guards' *Beggar's Opera* Selections (Columbia) and to Holst's *Suite for Military Band in F* (Vocalion), played by the 1st Life Guards' Band. That completes the first dozen in point of popularity, and they are followed by another group of four records—the Mendelssohn *Concerto* played by Manen (Parlophone), the *Air on the G string* (Bach) and *Allegro* (Fioco) played by James Levey (Columbia), the *Caliph of Bagdad* Overture and Chabrier's *Habañera* played by the London Symphony Orchestra under Goossens (Columbia), and yet another Peter Dawson, *Non più andrai* and *Credo* (H.M.V.). It is interesting to

note that every one of the records made by the London Symphony Orchestra under Goossens appears in the lists, and that if the admirers of Peter Dawson had concentrated their votes, the three records mentioned above would have been very largely reinforced.

These then are the chosen records :—

- ✓ 1. PARLOPHONE. E.10080 (12in. d.s.).—EMMY HECKMANN-BETTENDORF (soprano): *Senta's Ballade* from *The Flying Dutchman* (Wagner). 4s. 6d.
- 2 & 3 COLUMBIA. 937, 938 (12in. d.s.).—ENGLISH STRING QUARTET: *Quartet in E flat*, Op. 64. No. 6. (Haydn). 4s. 6d. each.
4. COLUMBIA. 935 (12in. d.s.).—LONDON SYMPHONY ORCHESTRA, conducted by Eugène Goossens: *The Immortal Hour*, (a) *The Love Duet* (b) *Faery Chorus*. (Boughton). 4s. 6d.
- ✓ 5. C O L U M B I A. 863 (12in. d.s.).—JOHN McCORMACK (tenor): *Celeste Aida* from *Aida* (Verdi) and *Flower Song* from *Carmen* (Bizet). 4s. 6d.
- ✓ 6. COLUMBIA. 976 (12in. d.s.).—COURT SYMPHONY ORCHESTRA: *The Meistersinger Overture* (Wagner). 4s. 6d.
7. COLUMBIA. 576 (12in. d.s.).—BAND OF H.M. GRENADIER GUARDS: "1812" *Overture* (Tchaikovsky). 4s. 6d.
8. HIS MASTER'S VOICE. B1202 (10in. d.s.).—PETER DAWSON (bass-baritone): *Gentle Lady* (*Madamina*) from *Don Giovanni* (Mozart). 3s.
9. PARLOPHONE. E10092 (12in. d.s.).—EMMY HECKMANN-BETTENDORF (soprano) and EMMA BASSTH (contralto): *Dance Duet* and *Evening Prayer* from *Hansel and Gretel* (Humperdinck). 4s. 6d.
- ✓ 10. HIS MASTER'S VOICE. C968 (12in. d.s.).—PETER DAWSON (bass-baritone): *A Word, allow me!* and *A song of Tender Mem'ries*, Prologue to *Pagliacci* (Leoncavallo). 4s. 6d.
11. COLUMBIA. 927 (12in. d.s.).—BAND OF H.M. GRENADIER GUARDS, conducted by Lieut. George Miller: *The Beggar's Opera Selections* (Gay-Austin). 4s. 6d.
12. VOCALION. K.05082 (10in. d.s.).—BAND OF H.M. 1ST LIFE GUARDS: *Suite for Military Band in F* (Gustav Holst). 4s. 6d.

The prize goes to MR. J. H. TODD, 176, CHAPEL-TOWN ROAD, LEEDS, whose selection includes Nos. 1, 2, 3, 4, 6, 10 and 12, and is completed with Vocalion X9173 (3s.), Schumann's *The Prophet Bird* and Chopin's *Etude in A flat*, played by Herbert Fryer, "a remarkable record at the price, the lovely Schumann piece alone is worth the price of the

record." Columbia 3149 (3s.), the *Air on the G string* (Bach) and *Allegro* (Fioco)—"the name of J. Levey is sufficient guarantee for the playing of this record. He is well known as the leader of the famous London String Quartet." His Master's Voice B1731 (3s.), Roger Quilter's *Three Shakespeare Songs* sung by George Baker—"three charming songs perfectly sung and recorded." Vocalion R1643 (4s. 6d.), Schubert's *Whither?* (*Wohin?*) and Duparc's *Chanson Triste*, sung by Olga Haley—"perhaps the finest mezzo-soprano in England to-day, and she sings the two songs very charmingly. Ivor Newton's accompaniments are always in good taste"; and Vocalion R6131 (4s. 6d.), Negro Spirituals, *Go down Moses* and *By an' by* (arr. H. T. Burleigh) sung by Roland Hayes—"as an exponent of this type of song he has no equal, and this is a very good example of his singing."

MR. W. A. CHISLETT, of RUFFORD HOUSE, SAVILLE PARK, HALIFAX, comes second, with an admirable list which includes the Haydn *Quartet*, the *Meistersinger Overture*, the *Immortal Hour*, *Senta's Ballade*, the *Pagliacci* Prologue and the *Beggar's Opera* Selection. To these he adds the Parlophone version of the *Merry Wives of Windsor Overture* (E 10051, 4s. 6d.), Handel's *Sonata in D major*, No. 4, (H.M.V. E279 and 280, 4s. 6d. each) played by Isolde Menges, the Tito Schipa record of arias from *La Sonnambula* (Actuelle 10389, 4s. 6d.), and one of Miss Una Bourne's charming piano records, the Smetana *Bohemian Polka* No. 4 and the *Moresque* of Granados (H.M.V. B1738, 3s.).

MR. R. G. FENNAH, of 22, KENNERLEY ROAD, STOCKPORT, scored as many points as Mr. Chislett but, unfortunately, had allowed himself the latitude of having thirteen records on his list! Others who were close up in the running were, Mr. F. A. Stone of Sheffield; Mr. H. J. J. Griffith of Lincoln; Mr. R. W. F. Potter of Liverpool, and Mr. J. Meek of Dublin. In future numbers we hope to put more of the information gathered at the disposal of our readers, but for the present we will conclude by giving the list sent in by Mr. George A. Barnard of 22, Coleridge Road, Crouch End, N.8, which, it will be observed, contains only two of the winning records, those of the Haydn *Quartet*.

1. 2. *Kreutzer Sonata* (Beethoven), Marjorie Hayward and Una Bourne. (H.M.V. C844, 854).
3. 4. *Sonata in A major for violin and piano* (César Franck), Marjorie Hayward and Una Bourne. (H.M.V. C.895, 898).
5. 6. *Sonata in D major, No. 4, for violin and piano* (Handel), Isolde Menges, (H.M.V. E279, 280).
7. *Fugue from Sonata No. 1 in A minor* (Bach), Isolde Menges, (H.M.V. E269).

8. 9. *Quartet in E flat* (Haydn).10. *Waltz in E minor and Prelude in F sharp minor* (Chopin), Irene Scharrer (piano) (H.M.V. E255).11. *Your tiny hand is frozen and On with the Motley*, Browning Mummery (tenor), (Zono. A274).12. *Four Elizabethan Love Songs*, Sarah Fischer (soprano), (H.M.V. E.311).

"The foregoing list represents the best of my own cheaper records, but is perhaps too little varied in class, make, or price. In particular, the violin sonata may be considered to be over-represented, but there are no records which I prize more from a musical point of view than the Kreutzer and the Franck sonatas, and no one who really cares for music should be without them. I consider Miss Menges to be one of the best violinists playing for the gramophone. She combines a most beautiful tone with magnificent technique, and her choice of music should make the "celebrity" violinists ashamed. The Bach record displays all these qualities to perfection. Puccini and Leoncavallo are far from being my favourite composers, but the Mummery record is such excellent value that it cannot be excluded. The Haydn quartet can be recommended to those who have not yet discovered the joys of Chamber music, and the Elizabethan songs will be found very delightful. Most of the records have been recommended by THE GRAMOPHONE, and their appeal will certainly not be confined to the 'Highbrow.'—George A. Barnard."



A NEW COMPETITION

As was to be expected the competition announced in the July number has proved up to the date of going to press a comparative failure. It is not easy to find a dozen really good records made by English-trained voices, nor is it easy for anyone but an expert to know exactly which voices are trained by English methods and which by foreign.

This month let us, therefore, take an easier subject, and offer a prize of Two Pounds' Worth of Records (to be chosen by the winner) for a list of *Twelve Favourite Records of Gilbert and Sullivan Opera*. There is no limit of price, and the judging, as in the middle-priced record competition, will be by popular vote; so that it is not advisable to aim at a well-balanced programme, but to make a list of your real favourites, whether they are all out of one opera or not.

THE JUMBLE SALE.

A column intended for the use of readers who wish to buy, sell, or exchange any Gramophone, Player-Piano, Sound-Boxes, Records, Rolls, or anything else in the world.

1. Advertisements for this column, clearly written on one side of the paper only, must reach THE GRAMOPHONE, 25, Newman Street, W. 1, by the first post on the 13th of each month, and must be marked "JUMBLE."
2. Charge exactly as for Inland Telegrams, viz., 1d. a word with a minimum of one shilling. Stamps or P.O. in payment must be sent with the advertisement, and the Sender's full name and address, whether for publication or not.

FOR SALE.—Edison Diamond Disc phonograph. William and Mary model, as new. List Price £95, with 40 re-creation discs, also adapter with soundbox for playing other makes of records. £65 or nearest offer. Bargain.—Reply Box "T" THE GRAMOPHONE, 25, NEWMAN STREET, W.1.

FOR SALE.—Cliftophone 9-inch Tone-arm and Soundbox, latest model, complete, as new. £5 10s.—Box "S" THE GRAMOPHONE, 25, NEWMAN STREET, W.1.

LARGE ASTRA Box for sale. Brand new. 35s.—Write Box "V" THE GRAMOPHONE, 25, NEWMAN STREET, W.1.

PLAYER-PIANO for sale, plays 65 and 88 Note. Cost 245 gns.—HARVEY, 48, FREDERICK ROAD, ASTON, BIRMINGHAM.

SALE.—Vol. I GRAMOPHONE. 8s. Carriage extra.—GILMOUR, 20, WAVERLEY PARK, EDINBURGH.

WANTED.—Records by Ruth Vincent and Miriam Licette, in good condition.—Box "R" THE GRAMOPHONE, 25, NEWMAN STREET, W.1.

WANTED.—Second-hand Orchorsol, table model in good condition.—Box "Q" THE GRAMOPHONE, 25, NEWMAN STREET, W.1.

WANTED.—Sympathetic reader who will send THE GRAMOPHONE on to one who cannot afford the 1s. a month.—Write in first instance to B, c/o EDITOR, THE GRAMOPHONE, 25, NEWMAN STREET, W.1.

The following conditions must be strictly observed:—

1. Write only on one side of the paper.
2. Write maker, catalogue number, size, price, name of record, artist, etc., and any comment. The total amount of comment on the whole list must not exceed 200 words.
3. Post your list, with your name and address (not necessarily for publication) to reach THE GRAMOPHONE (Competition Dept.), 25, Newman Street, London, W. 1, not later than the first post on September 1st, with the coupon which will be found on p. 109.
4. The editor's decision is final and he reserves the right to use any of the lists for publication.

The Ingenuous Amateur and the Sine Qua Non Opposite.

IN a pastime, hobby or recreation, there is the amateur majority, and the minority who supply the paraphernalia as a matter of business. Most amateurs enter in a sweet state of innocence, troublesome innocence, and between the camaraderie help of fellow amateurs, and the business-like assistance of the "Trade" they learn—learn much, some quite a lot; also, incidentally, get an initiation into the intriguing realm of advertising speciousness and competitive superlative language.

As realists, we must take the arrangement as we find it, and act accordingly to the best advantage to our ends.

Our sense of humour is often tickled by the Innocent who writes up to a Trade Journal, sweetly asking—"Please tell me which is the Best this or that?" and his, or her, subsequent rueful pout at the "hedging" answer received, witnesses to the initial shock to the darling's ingenuity. Dark suspicions surge over his soul—"Are men afraid to speak their minds and answer simple questions?" After buying "Absolute Perfection" several times, and finding it rather worse than The Unsatisfactory Article already possessed, righteous wrath boils over—"Are men secretly banded in a league of liars?" No! No! my dear Innocent, it is simply "Business," the *sine qua non* business of those others, mixed up with your pleasure, but never mixed up by the business gentlemen in the sense of your "interest" being the same as their "interest."

I can sense the superior person thinking—"Really! Have you anything to 'tell' us, besides this wonderful revelation?" Perhaps! Perhaps not!

First, may I ask a general question—Do many readers of THE GRAMOPHONE realise and appreciate sufficiently the many values pregnant in the advent of this unique journal? The Editor's world-renowned modesty prevents him from expatiating upon his own virtues, or, overmuch, on those of his journalistic offspring, but amidst so many *sine qua non* others, surely one foolish enough

to persist in a relatively amateur position, ministering, with individuality, to an amateur recreation, surely that effort at any rate deserves grateful recognition and appreciation. But I started not to write panegyrics. What course can we steer, we thoroughly sophisticated, hard-bitten amateurs, to obtain a higher grade of paraphernalia, a higher level of cultured appreciation, a higher standard of resultant musical reproduction?

What can be done? Well, little as to paraphernalia, except drop ingenuous expectations and pay the best price for the best, bringing in as much of the vital element of comparison as possible. As to lifting the level of appreciation; lots, I think, can be done; and with the lifting also lots of broadening. As to the resultant standard of reproduction, again, much; for as a realist I insist upon the objective Edisonian test, as far as the limitations will allow. Heifetz in the flesh, so! Heifetz via the shellac, so! (or "not so" as it mostly is). Yes! Yes! but how, how? I suggest a *modus operandi*.

How would it be to get the Societies to devote one meeting a quarter to balloting their members on best records, issued currently, and retrospectively; send results up to THE GRAMOPHONE which would sort out, competitively, results. Hold an annual Recital Meeting, presided over by a Council of the Academy of Recorded Music, to vote on the finalists, which could be added to an Official Honours Programme. Ballots could, from time to time, be taken on these lines on other things—instruments, sound-boxes, needles, etc., as proved practical.

This would, I think, enable the Societies to help generally, and elevate them individually. It would establish an Academy of Recorded Music worthy in status, constant in cumulative results, secure on the broad support of the collective Societies of the—er—Empire. (We could take in the Universe later.) What think ye?

"INDICATOR."



Gramophone Societies' Reports

THE EAST LONDON GRAMOPHONE SOCIETY.—The seventy-sixth monthly meeting of the above Society was held on Saturday, June 21st, at Headquarters, the Langthorne Restaurant, 15, Broadway, Stratford, and although the longest day in the year turned out rather warm, there was a good attendance of members and friends.

The programme was made up of twenty records belonging to Mr. Boyce, of which *Tarantella Sincera*, sung by Caruso, *O Soave Fanciulla* (Melba and Caruso), *La Donna è mobile*, sung by Bonci, and *Ave Maria* by Bronskaja, were by far the best. Even these were spoilt by the type of needle used, viz., loud steel Peckmeckey needles, in conjunction with a goose-neck tone-arm and Exhibition sound-box. Some of the members nearest the machine must have suffered from severe ear strain when *The Ride of the Valkyries* (Royal Italian Naval Band) and *Euryanthe* (Meister Orchestra) were played. The experiment of using loud tone needles on records which have been in constant use (Mr. Boyce told the meeting that some of the records played had been in his possession for twelve years) showed that the surface noises were more prominent than the actual music and a wiser policy would be to use a soft tone needle in conjunction with such records.

The Hon. Sec., Mr. W. J. Worley, introduced a new feature by playing selected records from the June issues of the H.M.V. and Columbia, which were lent for the occasion by Mr. A. Turner, 297, High Street North, Manor Park, and Messrs. Reeves and Son, 333, Barking Road, East Ham, dealer members of the Society. These records were played with Mr. Worley's fibre tone-arm and fibre needles, and the exquisite sweetness given by this combination was like the calm after the storm compared with the first half of the programme.

The Secretary also gave a demonstration of the "Pixie Grippa,"

which although not much larger than a sandwich case gave remarkable results. A really wonderful invention, filling the long-felt want of picnic parties who require a small compact "portable." For the July meeting arrangements have been made for a demonstration of the new "Magnaphone" machine and members, friends and gramophone enthusiasts should take the opportunity of hearing this wonderful machine on Saturday, July 19th.

Two more new members were enrolled. All enquiries regarding this Society should be addressed to Mr. W. J. Worley, 209, Masterman Road, East Ham, who will send full particulars to anyone wishing to join.

Programme.

Finlandia (Sibelius) R.A. Hall Orchestra; *Lend me your aid* (Queen of Sheba) (Gounod) F. Mullings; *Di quella pira* (Trovatore) (Verdi) E. Caruso; *Second Hungarian Rhapsody* (Liszt) P. Granger; *Ave Maria* (Bach-Gounod) E. Bronskaja; *Alla vita che l'arride* (Masked Ball) (Verdi) Titta Ruffo; *Tarantella Sincera* (V. de Crescenzo) E. Caruso; *La ci darem la mano* (Don Giovanni) (Mozart) Eames and Gogorza; *Sword Song* (Siegfried) (Wagner) Peter Cornelius; *Ride of the Valkyries* (Wagner) Royal Italian Naval Band; *Euryanthe* (Weber) Meister Orchestra; *Arise ye Subterranean Winds* (Parcell) Norman Allin; *Canadian Boat Song* (J. H. Foulds) W. H. Squire; *Norwegian Dances* (Grieg) Bournemouth Municipal Orchestra; *O Soave Fanciulla* (Bohème) (Puccini) Melba and Caruso; *De' miei bollenti spiriti* (Traviata) (Verdi) G. Zenatello; *La donna è mobile* (Rigoletto) (Verdi) A. Bonci; *All'erta, All'erta* (Faust) (Gounod) Bonci, Russ and Luppi; *Squilli eccheggi* (Trovatore) (Verdi) La Scala Opera Chorus; *Il miserere* (Trovatore) (Verdi) A. Talexis and L. Longobardi.

MISS D. W. MILLS, Hon. Recording Sec.

THE SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.—

"MELODY."—AN INTERESTING GRAMOPHONE RECORD PROGRAMME. The programme of the South-East London Recorded Music Society for July was entitled "Melody" and given at the Central Hall, Peckham on July 14th. The word "melody" covers a great deal of music, in fact practically all the music outside the ultra moderns, and it would probably cover this class of music for those who favour it, for as Mr. Percy Scholes, in his book "The Listener's Guide to Music," says "... new styles of melody and harmony are constantly being introduced to which many people object very much until they get used to them." But the aim of this programme was to provide another evening of musical relaxation, and so only melody in its generally accepted style was included. Of course, "melody" was not the only constituent of the various items, but "harmony" was also a large party to the programme; melody and harmony, two words which connote "pleasantness." But poor melody and bad harmony are very common—there was none in the programme which included such delightful songs as Maud Valerie White's *When the Swallows Homeward Fly*; Horn's *Cherry Ripe*; Arne's *The Lass with the Delicate Air*; and that famous old Scotch song *Ye Banks and Braes*. Those who are familiar with these items will follow the idea—and surely "the man in the street" will know these. The magic of music lies largely in this kind of melody; a fine melody takes us into the realm of emotion. The intervals of which a melody is made up are themselves emotional in feeling; some give us a feeling of sadness, others of pleasure or even joy and so on. One often hears the expression "a divine melody" and there is more than a little truth in the phrase, for the very finest melodies have a wonderful effect, giving the listener a thrill of ecstasy, a sense of spiritual calm, a feeling of anguish, a message of consolation, according to the "message" the composer has tried to convey in his music. So much, then, for the subject-matter of the programme, which was under the direction of Mr. Ed. Coxall, the Vice-President. Many composers and many periods were drawn upon, from Bach (1685–1750) to Holst who is, happily, amongst us still. Interspersed there were, amongst lesser lights, Schubert, Schumann, Gounod, Bizet, Tchaikovsky and Dvorak. Both native and foreign celebrities contributed to the enjoyable evening. Amongst the natives were Olga Haley, Dora Labbette, Edgar Coyle, Muriel Brunskill and Lionel Tertis; amongst foreign celebrities there were Renee Chemet, Jelly d'Aranyi, Adila Fachiri, Kreisler, Frieda Hempel, Selma Kurz and Chas. Hackett. The orchestral items were provided by the Court Symphony Orchestra (Bach's Air for G String, from *Overture in D for Strings*), the Symphony Orchestra under Albert Coates (The Andante of Tchaikovsky's 5th Symphony) and the London Symphony Orchestra under Gustav Holst (the conductor's *Marching Song—No. 2 of Two Songs without Words*). Altogether it was a most comprehensive and varied programme. On August 11th Beethoven's great *Choral Symphony* will be given complete and other dates to be borne in mind are September 8th *Fantasie* and October 13th Lecture Demonstration on Light Music by Mr. Walter Yeomans, Principal of the Education Department of the Gramophone Co., Ltd. Full particulars are obtainable from the Secretary of the Society, Mr. E. Baker, 42, Chalsey Road, Brockley, S.E. 4.

RICHMOND AND DISTRICT GRAMOPHONE SOCIETY.—

An interesting selection of classical music was provided by two members at the meeting held at the Library Cottage, Richmond, on Monday evening, the 16th inst.

Mr. A. M. Cheney undertook the first part of the programme, and the following is an abridged list of records demonstrated: *Capricieuse* (Elgar) Jascha Heifetz; *Pilgrims' Chorus* (Wagner) Gatty Sellars; *Love's a Merchant* (Carew) Kathleen Destournel; *Overture 1812* (Tchaikovsky) 1st Life Guards.

After the interval and discussion time Mr. W. S. Rowe favoured the audience with the following recordings: *Largo al Factotum* (Rossini) from the *Barber of Seville*, Ricardo Stracciari; *Ocean, Thou Mighty Monster* (Weber) Elsa Stralia; *Ave Maria* (Schubert) Jascha Heifetz; *Der Nussbaum* (Schumann) Elvina Gerhardt; and *Serenade* (Tchaikovsky) Jascha Heifetz.

The vote of thanks proposed by the Chairman, Mr. A. G. Hunter, at the conclusion of the meeting was carried with enthusiasm.

The next meeting will be held on July 7th, when the principal records issued during the current month will be demonstrated.—T. SYDNEY ALLEN, *Hon. Press Secretary*.

THE SOUTH LONDON GRAMOPHONE SOCIETY.—

The type of music called for at this time of the year, especially by those privileged to sit in brotherly communion at the meetings of Gramophone Societies, is largely of a free and open kind.

Different kinds of weather appear to have the effect of easing or depressing the human mind and making it susceptible to various influences, of which that of music is an outstanding instance.

It is unthinkable to sit and listen to a band in the open air in the month of January (although it may be that quite recently it has been attempted under the misguided impression that summer was with us); and conversely, to go no further than the present writer's experience, a psychological effect of very hot weather is that parts of Wagner's *Ring* music, the symphonic works of Beethoven, and florid operatic airs, seemed to add to one's discomfort, whereas it required suave and non-contentious rhythms to help to soothe the fevered brow.

The development of this theme may be left to a more academic pen, but for the moment it will suffice to point out that the three members, who, on June 28th, provided the fare at our meeting had, whether unconsciously or no, subscribed to the idea and gave a majority of items calculated to produce a comfortable feeling and one that did not call for undue concentration. If a complacent Editor will mislay his blue pencil, the triple programmes will appear on this page, and it will be seen that they continue to contain items of great interest, but to which individual notice cannot be accorded. One of our oldest members in point of service, Mr. W. C. Jones, left the beaten track by presenting several items recorded by the Band of the Grenadier Guards for the Odeon Company before the war.

His enthusiasm for his old regiment remains unabated through the years (as, of course, it should) and takes the form of a comprehensive collection of its band records, which, consisting almost entirely of pre-war recordings, may be said to represent one of the finest lists of military band music, owing largely to the musicianly taste of the band's former conductor, Captain Williams, which made the Odeon records unique by reason of the fine music invariably chosen. The programme of Mr. P. W. Glazier was distinguished owing to its being confined almost entirely to what are called "cheap" records, and their inclusion was amply justified and showed that this appellation could only be connected with the price. Edith Furmedge in Gluck's *Che Faro*, William Davidson in the Recitative and Air *Sound an Alarm* from *Judas Maccabaeus*, and Frederick Collier, another of the B.N.O. Company's artists, who gave the High Priest's Air from the *Magic Flute* in impressive fashion, were very fine and showed that the Aco. records are worthy of inclusion in any collection. His programme was found to contain the recent Hambourg record of Mendelssohn's *Wedding March*, in which the arranger has endeavoured to assume the mantle of Liszt. The result is neither Mendelssohn nor Liszt, but chiefly Hambourg, and it behoves one of the recording companies to bring out an adequate record of the original. Chaliapine's record of the *Death of Boris* is, with its companion the *Farewell of Boris*, one of the best he has done and we were indebted to Mr. Desmonde for it, together with one of Huberman's, *Vieuxtemps' Polonaise*, very fine indeed and which shows that violin recording by the Brunswick process is something to be taken a note of.

The meeting on July 26th will be in the hands of Messrs. Gaydon, Legge, and Howarth.

Programme by Mr. J. St. C. Desmonde.

Bavarian Dance, No. 2 (Elgar) H.M.V. Symphony Orchestra; *Ah, Moon of my Delight* (Lehmann) H.M.V., McCormack; *Du mit deiner Fiedel* (Hildach), H.M.V., Gluck and Zimbalist; *Polonaise* (Vieuxtemps), Bruns., Huberman; *Prologue—Pagliacci* (Leoncavallo), H.M.V., Peter Dawson; *Death of Boris* (Moussorgsky), H.M.V., Chaliapine; *Andante* (Opus 12) (Mendelssohn), Voc., L. St. Qtte.; *Dio, che nell'alma* (Don Carlos) (Verdi), H.M.V., Caruso and Scotti.

Programme by Mr. W. C. Jones.

March, Au Secours, Odeon, Grenadier Guards' Band; *Student Songs* (arr. by Shipley-Douglas), H.M.V. Coldstream Guards Band; *Mary was a housemaid*, H.M.V., Burt Shepard; *If with all your hearts* (Elijah) Odeon., Grenadier Guards' Band; *Air from Norma* (Bellini) Zono., John Amadio; *Velocipede Galop* (Giston), Odeon. Grenadier Guards' Band; *Air and Variations* (Don Giovanni) (Mozart), Odeon., J. L. Fonteyne; *March, Hello Bill* (Scouton), Odeon, Grenadier Guards' Band.

Programme by Mr. P. W. Glazier.

Marche Slav (Tchaikovsky), Aco., Grosvenor Orchestra; *Che Faro* (Gluck), Aco., Edith Fumledge; *Recit. and Aria* (*Judas Maccabæus*) (Handel), Aco., William Davidson; (a) *Humoreske* (Balfour Gardiner) Aco., Maurice Cole; (b) *Caprice en Double Notes* (J. Phillip) (c) *Etude Op. 10, No. 4* (Chopin), Vocalion, Jeanne Marie Darré; *Recit. and Aria, O Isis* (*Magic Flute*) (Mozart), Aco., Frederick Collier; *Liebestraume* (Liszt) Vocalion, Lionel Tertis; *Aria, Cielo e mar* (Ponchiello), Vocalion, Armand Tokatyan; *Wedding March* (Mendelssohn), H.M.V., Mark Hambourg.

S. F. D. HOWARTH, *Reporting Secretary.*

SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY.

—At our meeting on July 1st, the programme was in the capable hands of our indefatigable Secretary, Mr. H. Acton. His intention was to incline more to "middle brow" and that his effort pleased the members present was evident from the indications of approval. There is no doubt whatever that a change from all classical items is well appreciated, and indeed good for us, so that in giving us a few of the breezier type of record Mr. Acton had no occasion to fear the kind of reception they would receive. However, the programme included items by the Royal Italian Marines Band (very fine indeed); Coldstream Guards; Dora Labbette; Mark Hambourg; Flonzaley Quartet; Harry Lauder; George Formby, etc. All of the fourteen items rendered were very acceptable. It was evidently an "Acton night" for that gentleman also won the competition! His choice of record was *Solveig's Song* (*Peer Gynt*) sung by Dora Labbette and, as indicated, it was awarded the palm. By the way, it is a Columbia record well worth possessing, for on the reverse is the favourite *She wandered down the mountain side* and both songs are beautifully sung and recorded. As stated last month, Mr. W. Hinchcliffe was to be formally presented with the Gilmour Cup, which he has won outright and the interesting ceremony was duly performed. Will members please note that the August meeting has been cancelled, so that the next time we "get together" is on the first Tuesday in September.—THOS. H. BROOKS, *Hon. Recording Secretary.*

CITY OF LEEDS GRAMOPHONE AND PHONOGRAPH SOCIETY.—The demonstration of a novel instrument built by a member is always of great interest to the other members of a Gramophone Society, and at the June meeting of the Leeds

organisation, held at the Y.M.C.A., Mr. Burrell exhibited a table grand of his own design, which incorporated several novel features. The cabinet, which was in the form of a dainty side-board and had no appearance of a gramophone, was of inlaid mahogany, and bore evidence of first-class workmanship. This is the second fine model exhibited by a member, and it would be interesting if the committee were to promote a test for the various home-made machines constructed by the enthusiasts of the Society, of whom there are several. A selection of new records from the H.M.V. and Columbia June lists was played on Mr. Burrell's machine, and of the H.M.V. section the *Egmont Overture* by the Royal Albert Hall Orchestra and a *Gavotte Au temps Jadis* by Suggia were noteworthy, whilst the *Suite in B minor* for flute and strings was the *pièce de résistance* of the Columbia exhibit. During the second half of the meeting there was an interesting discussion on the merits of different needles. Mr. Ryder read a letter from the Edison Bell Company in defence of their Chromic and Sympathetic needles, and in reply Mr. Palmer, who is quite an authority on the question, spoke of the qualities of the Fibre needle. At the close of a very pleasant evening the secretary announced that the summer outing of the Society takes place on July 19th and consists of a trip to York by train and thence by river to Nun Monkton. This promises to be quite an event and is being anticipated with pleasure by several of the members.—N. EAST.

The attention of the Secretaries of Gramophone Societies is particularly drawn to the scheme for the formation of the National Gramophonic Society, details of which may be obtained on application to the Secretary, N.G.S., 25, Newman Street, W.1.

THIS picture, which is reprinted by the courtesy of Judge, New York, was sent to us by Messrs. J. E. Hough, Ltd., who appear to think that the moral to be drawn from it is that we should control the volume of



Tchaikovsky's 1812 and a Loud Needle

our gramophones by the use of Sympathetic Chromic Needles. Without committing ourselves to this possibly biased solution, we thank Messrs. Hough and leave our readers to draw their own morals.



TRANSLATIONS

[The following translations from the German are contributed by Mr. H. F. V. Little. The *Erl King* is sung by Robert Radford in an English version, and Schubert's *Serenade* by Evan Williams, McCormack and Hackett; but since different English versions of the latter are used in each case, and since the meaning of the *Erl King* is clear in the following version, no attempt is here made to give the English singing versions.]

ERLKÖNIG (The Erl King).

(Words by Goethe; music by Schubert.)

Gerhardt, Vocalion, C. 01095, 12in., single-sided.
Schumann-Heink, Victor, 6273, 12in., d.s., red.
Gadski, Victor, 88040, 12in.
Middleton, Edison 82278.

Wer reitet so spät durch Nacht und Wind?
Who rides so late through night and wind?

Es ist der Vater mit seinem Kind;
It is a father and his child.

Er hat den Knaben wohl in dem Arm,
He holds the boy closely in his arm,

Er fasst ihn sicher, er hält ihn warm.
He clasps him securely, to keep him warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"My son, why do you timidly hide your face?"

"Siehst, Vater du den Erlkönig nicht?"
"Father, do you not see the Erlking?"

Den Erlenkönig mit Kron und Schweif?"
The Erlking in his crown and robe?"

"Mein Sohn, es ist ein Nebelstreif."
"My son, it is nothing but a streak of mist."

"Du liebes Kind, komm geh' mit mir!"
"Dear little child, come away with me!"

Gar schöne Spiele spiel' ich mit dir;
Beautiful games will I play with thee;

Manch' bunte Blumen sind an dem Strand;
Many coloured flowers are on the shore,

Meine Mutter hat manch' gülden Gewand."
My mother has many a golden gown."

"Mein Vater, mein Vater, und hörst du nicht,
Father, father, do you not hear

Was Erlenkönig mir leise verspricht?"
What the Erlking is softly promising to me?"

"Sei ruhig, bleibe ruhig, mein Kind;
Be calm, keep calm, my son;

In dürem Blättern säuselt der Wind."
'Tis the wind blowing through the wither'd leaves."

"Willst, feiner Knabe, du mit mir gehn?"
"Charming boy, will you come with me?"

Meine Töchter sollen dich warten schön;
My daughters fair shall wait on thee;

Meine Töchter führen den nächtlichen Reih'n,
My daughters lead the nocturnal dance,

Und wiegen und tanzen und singen dich ein,
And will rock thee and dance thee and sing thee to sleep,

Sie wiegen und tanzen und singen dich ein."
They will rock thee and dance thee and sing thee to sleep."

"Mein Vater, mein Vater, und siehst du nicht dort
"Father, father, do you not see there

Erlkönigs Töchter am düstern Ort?"
The Erlking's daughters in yon gloomy spot?"

"Mein Sohn, mein Sohn, ich seh' es genau;
"My son, my son, I see it exactly;

Es scheinen die alten Weiden so grau."
'Tis the old willows that look so grey."

"Ich liebe dich, mich reizt deine schöne Gestalt;
"I love thee, thy fair form enchants me,

Und bist du nicht willig, so brauch' ich Gewalt."
And if thou wilt not come willingly, I shall use force."

"Mein Vater, mein Vater, jetzt fasst er mich an!
"Father, father, he is seizing me now!"

Der Erlkönig hat mir ein Leid's gethan!"
The Erlking has done me some terrible harm!"

Dem Vater grauset's, er reitet geschwind,
The father shudders, he swiftly rides,

Er hält in den Armen das ächzende Kind.
He holds in his arms his moaning child.

Er reicht den Hof mit Müh'und Noth;
He reaches the house in great distress;

In seinen Armen das Kind war tot!
In his arms his child was dead!

STÄNDCHEN (Serenade)

(Schubert.)

Reimers, Victor, 55045, 12in., double-sided, blue.
Julia Heinrich, Edison 83062.
Culp, Victor, 74431, 12in.

Leise flehen meine Lieder durch die nacht zu dir,
Tenderly my song is pleading through the night to thee,
In den stillen Hain hernieder, Liebchen, komm zu mir.
Into the silent grove, my dearest, come thou to me.
Flüsternd schlanke Wipfel rauschen in des Mondes Licht,
The whispering treetops slim are rustling in the moonlight,
Des Verräthers feindlich Lauschen, fürchte, Holde, nicht.
The treacherous one's hostile spying, dearest, do not fear!

Hörst die Nachtigallen schlagen? Ach! sie flehen dich,
Dost thou hear the nightingales? Ah! they plead to thee,
Mit der Töne süßen Klängen flehen sie für mich,
With their songs, so sweet in tone, they implore for me,
Sie versteh'n des Busens Sehnen, kennen Liebes-schmerz,
They know well the bosom's longing, know the pain of love,
Rühren mit den Silbertönen jedes weiche Herz.
With their silvery notes they move every tender heart.

Lass auch dir die Brust bewegen, Liebchen, höre mich,
Let your heart as well be moved, my dearest, come to me,
Bebend harr' ich dir entgegen, komm, beglücke mich!
Trembling here I wait to meet thee, come and make me blest!

DU BIST DIE RUH'
(My Sweet Repose)

(Schubert.)

Hinkle, Victor, 55056, 12in., double-sided, blue.
Culp, Victor, 74461, 12in., double-sided, blue.

Du bist die Ruh', der Friede mild, die Sehnsucht du und was
sie stillt;
Thou art rest, thou art peace, thou art my yearning and that which
stills it;

Ich weihe dir, voll Lust und Schmerz, zur Wohnung hier mein
Aug' und Herz.
I consecrate to thee for thy dwelling my eyes and heart, filled with
joy and sorrow.

Kehr' ein bei mir, und schliesse du still hinter dir die Pforten zu:
Come into this home, and quietly behind thee close the door;
Treib' andern Schmerz aus dieser Brust, voll sei dies Herz von
deiner Lust.
Drive other sorrow from this breast, and may this heart be full of
thy joy.

Dies Augenzelt, von deinem Glanz allein erhellt, o füll' es ganz!
These eyes, illuminated by thy effulgence alone, may it fill them
completely!

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DIE MAINACHT (A Night in May)

(Music by Johannes Brahms.)

Brunskill, Col. 977, 12in., d. blue.

Ben Davies, H.M.V. E.349, 10in., d.s. black.

Wann der silberne Mond durch die Gesträuche blinkt,
When the silvery moon gleams through the bushes,

Und sein schlummerndes Licht über den Rasen streut,
And scatters its sleepy light over the lawn,

Und die Nachtigall flötet, Wandl' ich traurig von Busch zu Busch.
And the nightingale warbles, sadly I wander from bush to bush.

Überhüllet vom Laub, girret ein Tauben-paar sein Entzücken mir vor;
Under cover of the leaves, a pair of doves coos its rapture to me;

Aber ich wende mich, suche dunklere Schatten, und die einsame Thräne rinnt.
But I wander away, seek deeper shadows, and the lonely tear flows.

Wann, o lächelndes Bild, welches wie Morgenroth
When, oh smiling vision, which, like the dawn of day,

Durch die Seele mir Strahlt, find' ich auf Erden dich?
Radiates through my soul, shall I find thee on earth?

Und die einsame Thräne bebt mir heisser, heisser die Wang' herab.
And the lonely tear trembles warmer, warmer down my cheek.

ENGLISH SINGING VERSION

By Paul England.

When the silvery moon gleams through the woven boughs,
Bathing meadow and lawn all in a slumb'rous light,
When dear Philomel plaineth, sad I wander from tree to tree.
Secret under the leaves, hear how the tender doves
Make their amorous moan! Heartsick I turn away,
Seek the gloom of the shadows, while my desolate tears
o'erflow.
When, Oh vision of love, that, like the dawn of day,
Shed'st thy light o'er my soul, when wilt thou come to me?
Ah! my desolate tears o'erflow burning, burning, adown my
cheek.

HÄNSEL UND GRETEL (1)

(Humperdinck.)

Suse, Liebe Suse

(Dance Duet).

Gluck and Homer (H.M.V. D.B.576).

E. Heckmann-Bettendorf and E. Bassth (Parlophone, E.10092)

GRETEL:

Suse, liebe Suse, was raschelt im Stroh? Die Gänse gehen barfuss und haben kein' Schuh! Der Schuster hat's Leder, kein' Leisten dazu, drum kann er den Gänslin auch machen kein Schuh!

Susie, dear Susie, what rustles in the straw? The geese go barefooted and have no shoes! The cobbler has leather, but no proper last, so he cannot make any shoes for the little geese!

HÄNSEL:

Ei! so geh'n die halt barfuss! . . . Eia, poeia, das ist eine Noth! Werschenkt mir einen Dreier zu Zuckerund Brot? Verkauf' ich mein Bettlein und leg' mich auf's Stroh, sticht mich keine Feder und beisst mich kein Floh!

Hey! so they go barefooted! My word, that is misery! Will you give me a ha'penny for a sugary cake? If I sell my little bed and lie in the straw, no feathers will prick me and no fleas will bite me!

GRETEL:

Ei, wie beisst mich der Hunger!*
Ah! how hunger bites me!

GRETEL†:

Brüderchen, komm tanz' mit mir, beide Händchen reich' ich dir,
Little brother, come and dance with me, both my little hands I give to you,

Einmal hin, einmal her, rund herum, es ist nicht schwer.
Once that way, once this way, turn around, it is not hard.

HÄNSEL:

Tanzen soll ich armer Wicht, Schwesterchen, und kann es nicht.

I shall be a poor fellow at dancing, little sister, I cannot do it.

Darum zeig'mir wie es Brauch, dass ich tanzen lerne auch!
Therefore show me how it's done, that I may also learn to dance!

GRETEL:

Mit den Füßchen tapp tapp tapp, mit den Händchen klapp klapp klapp,

With the little feet tap, tap, tap, with the little hands clap, clap, clap,

Einmal hin, einmal her, rund herum, es ist nicht schwer!
Once that way, once this way, turn around, it is not hard!

HÄNSEL:

Mit den Füßchen . . . to . . . es ist nicht schwer!

GRETEL:

Ei, das hast du gut gemacht! Ei, das hätt' ich nicht gedacht!
My word, you did that very well! My word, I did not expect it of you!

Seht mir doch den Hänsel an, wie der tanzen lernen kann!
Let me look at Hansel now, how he can learn to dance!

Mit dem Köpfchen nick nick nick, mit den Fingerchen tick tick tick,

With the little head nick, nick, nick, with the little fingers tick tick, tick,

Einmal hin, einmal her, rund herum, es ist nicht schwer!
Once that way, once this way, turn around, it is not hard!

HÄNSEL:

Mit dem Köpfchen . . . to . . . es ist nicht schwer!

GRETEL:

Brüderchen, nun gib mal acht, was die Gretel weiter macht!
Little brother, now pay attention once more, to what Gretel will do next!

Lass uns Arm in Arm verschränken, uns're Schrittehen parweis lenken. Komm!
Let us link up our arms and take our steps together. Come!

HÄNSEL:

Ich liebe Tanz und liebe Fröhlichkeit, bin nicht gern allein.
I love dancing and love jollity, I do not like to be lonely.

* At this point there is a big "cut."

† Parlophone record starts here.

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and 64, Edgbaston Street, Birmingham; 38, Charles Street, Cardiff; 24, Eldon Square, Newcastle-on-Tyne; 77/9, Dunlop Street, Glasgow.

HÄNSEL AND GRETTEL :

Ich bin kein Freund von Leid und Traurigkeit, und fröhlich
will ich sein !
I am no friend of grief and melancholy, and jolly I will be !
Ich liebe Tanz fröhlich will ich sein !

GRETTEL :

Tra la la ! { HÄNSEL : Tra la la
Drehe dich herum, mein lieber Hänsel,
dreh' dich doch herum, mein lieber
Hans !

Tra la la ! Turn round, dear Hansel, do turn round, dear
Hans.

Komm her zu mir, komm her zu mir, zum Ringelreigen Tanz !
Come here to me, come here to me, for the ring-o'-roses dance !

HÄNSEL :

Geh' weg von mir, geh' weg von mir, ich bin der stolze Hans !
Go away from me, go away from me, I am the haughty Hans !
Mit kleinen Mädchen tanz' ich nicht, das ist mir viel zu dumm !
With little girls I do not dance, that is much too silly for me !

GRETTEL :

Geh', stolzer Hans, geh', dummer Hans, ich krieg' dich doch
herum.
Go, proud Hans, go, silly Hans, I will make you turn round yet.

Tra la la ! { HÄNSEL : Tra la la
Drehe dich herum mein lieber Hänsel,
dreh' dich doch herum, mein lieber
Hans !

Tra la la ! Turn round, dear Hansel, please turn
round, dear Hans !

HÄNSEL :

Ach Schwesterlein, ach Gretel, du hast im Strumpf ein Loch !
Ah ! little sister, ah ! little Gretel, you have a hole in your stocking !

GRETTEL :

Ach Brüderlein, ach Hänsel, du willst mich hänseln noch ?
*Ah ! little brother, ah ! little Hansel, do you want to make game
of me ?*
Mit bösen Buben tanz' ich nicht, das wär' mir viel zu dumm !
With naughty boys I do not dance, that is much too silly for me !

HÄNSEL :

Nicht böse sein, lieb' Schwesterlein, ich krieg' dich doch
herum !
*I am not naughty, dear little sister, I will make you turn round
yet !*

GRETTEL :

Tra la la ! { HÄNSEL : Tra la la
Drehe dich herum, mein lieber Hänsel,
dreh' dich doch herum, mein lieber
Hans !

Tra la la ! Turn round, dear Hansel, turn round, dear
Hans, please do !

HÄNSEL AND GRETTEL :

Tanz' lustig heisa ! lustig tanz', lass dich's nicht gereu'n !
Dance merrily, hurrah ! dance merrily, do not let us worry !

Und ist der { Strumpf } auch nicht mehr ganz,
 { Schuh }

 { die Mutter strickt } dir'n neu'n.
 { der Schuster flickt }

And if the { stocking } is worn to holes,
 { shoe }

 { mother will knit } a new one.
 { the cobbler will make }

HÄNSEL AND GRETTEL :

Tra la la (GRETTEL : Drehe dich herum, mein lieber Hänsel.)
Tra la la !

Tra la la (Turn round, dear Hansel.) Tra la la

(GRETTEL : Dreh' dich doch herum, mein lieber Hänsel.)

Tra la la

(Do turn round, dear Hansel.) Tra la la

HÄNSEL UND GRETTEL (2)

(Humperdinck.)

Der Kleine Sandmann Bin Ich

(Evening Prayer).

Gluck and Homer (H.M.V., D.B.576).

E. Heckmann-Bettendorf and E. Bassth (Parlophone, E.10092).

SANDMAN :

Der kleine Sandmann bin ich, und gar nichts arges sinn' ich,
I am the little sandman, and I am not at all evil-minded,
Euch Kleinen lieb' ich innig, bin euch gesinnt gar minnig,
I dearly love you little ones, I feel very tenderly towards you,
Aus diesem Sack zwei Körnelein euch Müden in die Äugelein,
*You sleepy ones, two little grains each fall from this bag into
your little eyes,*

Die fallen dann von selber zu, damit ihr schlaft in sanfter Ruh' !
*Which then close their eyelids, so that you may sleep in sweet
repose ;*

Und seid ihr brav und fein geschlafen ein,
And when you have gone to sleep nicely and bravely,
Dann wachen auf die Sterne, aus hoher Himmelsferne,
Then the stars awaken in the far-distant sky,

Gar holde Träume bringen euch die Engel !
The little angels bring you beautiful dreams !

Drum träume, träume Kindchen träume,
So dream, dream, little ones, dream,

Gar holde Träume bringen euch die Engel !
The little angels bring you beautiful dreams !

HÄNSEL :

Sandmann war da !
The Sandman was here !

GRETTEL* :

Lass uns den Abendsegen beten !
Let us say our evening prayer !

HÄNSEL AND GRETTEL :

Abends, will ich schlafen gehn, vierzehn Engel um mich stehn :
In the evening, when I go to sleep, fourteen angels stand around me :

Zwei zu meinen Häupten, zwei zu meinen Füßen,
Two at my little head, two at my little feet,

Zwei zu meiner Rechten, zwei zu meiner Linken,
Two on my right, two on my left,

Zweie, die mich decken, zweie, die mich wecken,
Two who cover me up, two who wake me up,

Zweie, die mich weisen zu Himmels Paradeisen.
Two who show me to Heaven's Paradise.

CHE FARÒ SENZA EURIDICE

(J'ai perdu mon Euridice.)

From Act 3 of Gluck's *Orfeo ed Euridice*, first performed in 1762. Orfeo descends to Hades and is allowed to bring back his beloved wife Euridice to life on one condition, that he leads her back to earth without once looking at her. She is distressed by his averted face and doubts his love : till at last, stung by her words, he turns to look at her, only to see her fall lifeless to the ground again. In this famous aria he gives way to his despair. Sung by Fernand Anseau, H.M.V. D.B.487 (see THE GRAMOPHONE, Vol. I., pp. 206, 221), in French ; by Louise Homer (H.M.V. D.B.300), Clara Butt (Col. 7217), Kirkby Lunn (H.M.V. D.B.505), Margaret Keyes (Edison 82,079), Margaret Matzenauer (Edison 83,050), A. Parsi Pettinella (Fonotipia 92,579), in Italian ; Edna Thornton (H.M.V. D.691), Edith Furmedge (Aco), Violet Oppenshaw (Zono), in English, etc. The Italian and French words are given, with a literal translation of the former.

Recit. :

Cara sposa, Euridice ! Euridice !
Chère épouse, Euridice ! Euridice !
Dear bride, Euridice ! Euridice !

Cara sposa ! Ella non m'ode più,
Chère épouse ! Elle ne m'entend plus,
Dear bride ! She hears me no more,

* The Parlophone record starts here.

LOOK AT THIS

Trusthorpe Rectory, Mablethorpe Lincolnshire.
 Dear Sir, June 21, 1924.
 The Model "A" arrived safely on Thursday last. I have tested it fully on all kinds of records, Vocal, Instrumental, Orchestral and Talking, and I am delighted with the reproduction it gives. In Vocal records it brings forward the singer's voice in a marvellous way. I am particularly pleased with it on Orchestral records. A notable feature is the wonderful way it brings out the bass instruments, and the great amount of detail that is faithfully reproduced. Needless to say, I have decided to keep the machine, and think it wonderful cheap at £30. I congratulate you on the production of such a fine instrument.
 Yours sincerely, J. K. Lomax.

AND THIS

217, Elgin Avenue, Maida Vale, London, W.9.
 30th June, 1924.

Messrs. The E.M.G. Hand-made Gramophone Co.,
 267, High Holborn, London, W.C.

Dear Sirs,
 Referring to the Hand-made Gramophone that you supplied to me some time back, I am so pleased and impressed with the results obtained that it seems to me only fair to let you know. I have put your Machine through tests with all descriptions of Records, also tested it against three other Gramophones I possess of the best-known makes, further still, I have tried it with no less than seven sound-boxes, each and all reckoned the leaders of to-day.

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Più 'l mio ben non vedrò. Son io, son io
Je la perds sans retour. C'est moi, c'est moi
Never again shall I see my beloved. 'Tis I, 'tis I

Che spensi i tuoi di: Legge ingiusta!
Qui la ravis le jour: Loi fatale!
Who have cut short thy days. Law unjust!

Destin fatal! Dolor non avvi eguale!
Cruel remords! Ma peine est sans égale!
Fatal destiny! My sufferings are beyond compare!

In ora sì funesta da questa vita uscir
Dans ce moment funeste, le désespoir, la mort
In such an hour of doom to depart from this life

è sol quel che mi resta.
Est tout ce qui me reste.
Is all that remains for me.

Aria:

Che farò senza Euridice!
J'ai perdu mon Euridice!
What shall I do without Euridice!

Dove andrò senza il mio ben!
Rien n'égale mon malheur!
Where shall I go without my beloved!

Che farò, dove andrò!
Sort cruel, quelle rigueur!
What shall I do, where shall I go!

Che farò senza il mio ben,
Rien n'égale mon malheur,
What shall I do without my beloved,

Dove andrò senza il mio ben?
Je succombe à ma douleur?
Where shall I go without my beloved?

Euridice! Euridice!
Euridice! Euridice!
Euridice! Euridice!

Oh Dio! rispondi!
Réponds. Quel supplice!
Ah God, answer!

Rispondi!
Réponds moi!
Answer!

Lo son pur il tuo fedel,
C'est ton époux, ton époux fidele;
I am still thy faithful one,

Lo son pur il tuo fedel, il tuo fedel.
Entends ma voix qui t'appelle, ma voix qui t'appelle.
I am still thy faithful one, thy faithful one.

Che farò senza Euridice,
J'ai perdu mon Euridice,
What shall I do, etc.

Dove andrò senza il mio ben?
Rien n'égale mon malheur?

Che farò, dove andrò!
Sort cruel! Quelle rigueur!

Che farò senza il mio ben,
Rien n'égale mon malheur,

Dove andrò senza il mio ben?
Je succombe à ma douleur?

Euridice! Euridice!
Euridice! Euridice!

Ah non m'avanza più soccorso
Mortel silence! Vaine espérance!
Ah, there comes for me no more help,

Più speranza nè dal mondo nè dal ciel!
Quelle souffrance! Quel tourment déchire mon cœur!
No more hope, either from earth or from heaven!

Che farò senza Euridice, etc.
J'ai perdu mon Euridice, etc.

O VECCHIO COR

(I Due Foscari, Verdi.)

Pasquale Amato (H.M.V. D.B.636).

Scena: Eccomi solo alfine!

Behold me, alone at last!

Solo! . . . e lo sono io forse? . . .
Alone! . . . and am I so indeed? . . .

Dove de' Dieci non penetra l'occhio?
Where does the eye of the Ten not penetrate?

Ogni mio delto o gesto,
My every word and gesture,

Il pensiero perfino m'è spiato! . . .
My every thought even spied upon!

Prenc e padre qui sono,
Prince and father here I am,

Prenc e padre qui sono sventurato!
Prince and father here I am unfortunate!

Romanza: O vecchio cor, che batti
O aged heart, that beatest

Come a' prim' anni in seno,
As in early days in my breast,

Fossi tu freddo almeno
Would that thou wast quite cold

Come l'avel, l'avel t'avrà,
As when the tomb, the tomb will hold thee,

l'avel t'avrà.
The tomb will hold thee.

Ma cor di padre sei,
But thou art a father's heart,

Vedi languire un figlio;
Thou seest a son languishing;

Piangi pur tu, se il ciglio
Weep thou instead, if the eyelids

Più lagrime non ha.
Have no more tears to shed.

No, no, più lagrime,
No, no, no more tears, etc.

No, no, non ha.

Piangi pur tu, piangi pur tu,
Se il ciglio più lagrime,

Più lagrime, più lagrime, non ha,

Piangi pur tu, piangi, piangi pur tu.

WORDS WANTED BY READERS

(a) "Kishmul's Galley" ("Songs of the Hebrides," Kennedy Fraser). Columbia 3397, Arthur Jordan.

(b) "Songs of the Fleet" (Henry Newbolt). Columbia 7949, Harold Williams.

(c) "West Country Lad" (from "Tom Jones"). Columbia 3202, Harold Williams.

—By J. Elliott-Smith, Anglo-American Oil Co., 7, The Broadway, Hammersmith, W. 6.

(d) "A la luz de la luna," sung by Caruso and De Gogorza.
—By N. C. Webb, 67, Kenilworth Square, Dublin.

(e) "Carry me back to old Virginy"
—By A. C. Coster, Dorin Court Lodge, Warlingham, Surrey.

(f) "Par ici, par ici mes amis." (Death of Valentine). English singing version.

(g) "Deh! vieni alla finestra." (Don Giovanni). English singing version.

(h) "Quand ero paggio." (Falstaff). English singing version.

(i) "Addio." (Tosti). Italian singing version.

—By L. B. Bays, Tranmere, Old Colwyn, N. Wales.

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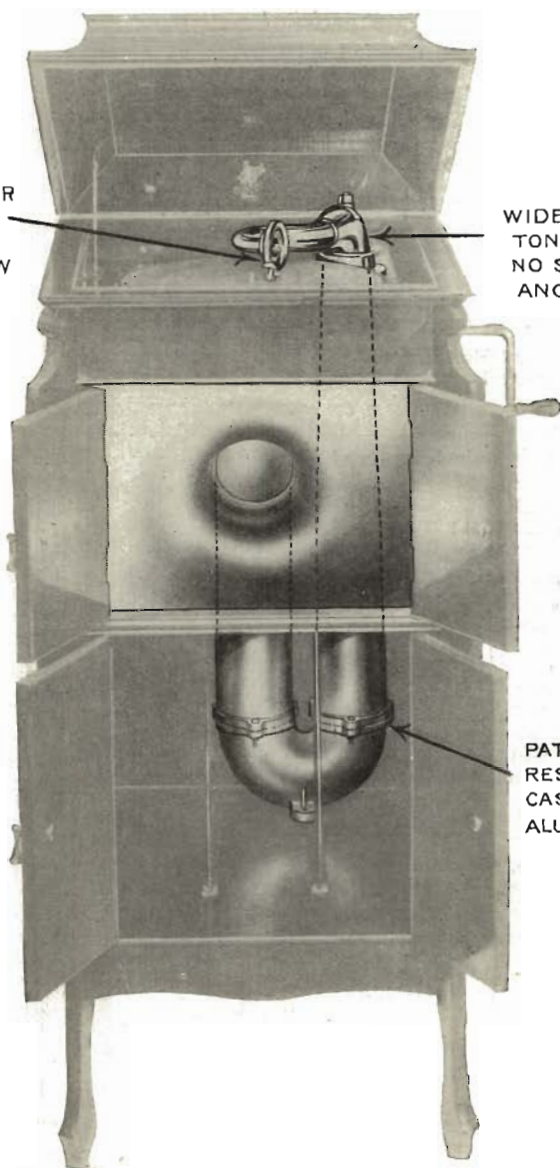
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Analytical Notes and First Reviews

(Readers are reminded that the following reviews are only first impressions. The August records will be included in the Editor's Review of the Third Quarter of 1924 in due course. It is hoped to start in the September number a series of Analytical Notes on records by Mr. Percy Scholes.)

BRUNSWICK

- 50045 (12in., d.s., 8s.).—Josef Hofmann (piano): *Prelude in G minor* (Rachmaninoff) and *My Joys* (Chopin—Liszt).
- 20017 (12in., d.s., 5s. 6d.).—Capitol Grand Orchestra: *Prelude to Traviata* (Verdi) and *Overture to Merry Wives of Windsor* (Nicolai).
- 15066 (10in., d.s., 5s. 6d.).—Florence Easton (soprano): *Songs my Mother taught me* (MacFarren—Dvorak) and *Cradle Song* (Knox—Kjinsky).
- 15067 (10 in., d.s., 5s. 6d.).—Giacomo Lauri Volpi (tenor): *Ideale* (Tosti) and *La Mia Canzone* (Cimmono—Tosti).
- 13053 (10in., d.s., 5s. 6d.).—Marie Tiffany and Male Trio: *Ol' Carolina* (Cooke) and *Darling Nellie Gray* (Hanby).

Hoffman is amazing; his playing is so crisp and clear, and his rhythmic sense so vital that these records of his are really worth having in spite of the rather second rate quality of the music. This Chopin-Liszt (one of the *Chant Polonais*, I suppose) is very much Liszt-Chopin, but more pleasing than most and the Rachmaninoff on the reverse "comes off" splendidly. After hearing this interpretation of it amateur pianists should quietly close their pianos, burn their copies of it, and meditate on the folly of mankind. The piano tone can be unreservedly praised.

The *Traviata* prelude has a distinct family resemblance to the *Faust* prelude of Gounod; both open with solemn measures—Gounod's music here leads one to hope greatly—then off they go to a broad singing tune taken from the opera concerned and throw overboard all pretence of artistic verity. Verdi scores over Gounod here; his tune is much better, and on its second appearance is decked out with some delicious counterpoint. An enjoyable piece also is the *Merry Wives* Overture on the reverse, but the string tone is not nearly so good in this.

At least the arranger of Dvorak's song acknowledges his guilt by having his name printed on the label of the record—one Macfarren, but surely not Sir George. He has very kindly interpolated not merely a violin obbligato but a violin solo which plays the song tune between the two verses, so honours are easy between the two artists and the purchaser may feel he has got his money's worth! The interpretation is hardly subtle, but Florence Easton can certainly sing, and displays, in the inoffensive *Cradle Song* on the reverse, an unusually beautiful lower register for a soprano. The second Tosti song is an excellent vintage in this kind, and much superior to the first rather dull one; the singer evidently feels this, too, for he sings the second with all the vocal beauty necessary to this type of song, whereas in the first he is rather hard and unsympathetic.

I cannot praise Marie Tiffany's diction as I praised Christine Miller's (Edison) last month—indeed, I only heard the words *Ol' Carolina* with any certainty; but her singing, and that of the male chorus, is pleasant in what we must accept, I suppose, as American folk songs. The accompaniments, particularly when prominent, as in the opening bars, are revivalist to a degree.



EDISON

- 51315.—(a) *Scherzo in E minor*, Op. 16, No. 2 (Mendelssohn), (b) *Mazurka in B flat*, Op. 7, No. 1 (Chopin) *Inca Rhapsodie* No. 3 (Carlos Valderrama). Olga Steeb.
- 50957.—*Mazurka in A minor*, Op. 67, No. 4. *Mazurka in F sharp minor*, Op. 6, No. 1 (Chopin). *Hearts and Flowers* (Tobani). Walter Chapman.

- 82197.—*Theme and Variations Sonata IX*. (Mozart). *Valse in A flat*, Op. 42 (Chopin). Rachmaninoff.
- 80653.—*Canto Amoroso* (Sammartini-Elman). Marta de la Torre. *Largo-Sonata in G minor* (Benedetto-Macello). Maurice Marechal.
- 80681.—*Humoreska* (Kocian, Op. 7, No. 2) and *Waltz*, Op. 54, No. 7 (Dvorak-Marak). Vasa Prihoda.
- 82314.—*The Sands of Dee* (Clay). *Drake goes west* (Sanderson). Arthur Middleton.
- 82315.—*Open thy blue eyes* (Massenet) and *Hear how the sweet sound* (J. Strauss). Anna Case.
- 80438.—*Dance of the Hours*, from *La Gioconda* (Ponchielli). American Symphony Orchestra.
- 80787.—*Kasbek* (Caucasian folk song) and *Two Guitars* (Macaroff). Horlick's Gipsy Orchestra.

Last month I endeavoured to deal fairly and honestly with the merits and defects of the Edison records. It now appears that the machine I heard them on was not in perfect order, and so complete justice could not be done to the recording. The instrument has now been adjusted so that the best results can be obtained. No amount of mechanical trouble, however, could account for the bad choice of music that characterised last month's list, but this month there is not only a decided improvement, but some really interesting music is to be heard on the records. All honour to the manufacturers, also, for giving us really accurate labels.

It may be assumed that piano tone is always very good on Edison records, and the first on this list is no exception; the little Mendelssohn scherzo is a re-hash of more famous examples of this genre, but pleasant and excellently played. A very well known Chopin mazurka follows and comes out particularly well. I feel rather vague about Incas, but believe they are indigenous to Peru; they seem to have a distinct partiality for the tom-tom! This kind of music is not at all suited to the piano, and has been much westernised by Mr. Valderrama, who is still Inca enough not to understand how the piano should be written for and played; there is much high treble and low bass, but a world of vacancy between.

It is pleasant to record that the Russian artists live up to their intriguing names; like all their compatriots we hear, they are just bursting with rhythmic vitality, which is a great relief after the stodginess of so many of our own artists, but there is more to it than this. Vasa Prihoda does not merely exude rhythm, but shows musicianship too and good intonation. The Kocian *Humoreske* is charming; the *Dvorak Waltz* I liked less, and it is, by the way, very short measure.

A nasty little buzz was audible in the upper notes of the record of Arthur Middleton, and made it difficult for me to judge his singing. He has obviously a fine voice, but rather transpontine diction, e.g. "Drake is going west lard!" This is a good ballad. *The Sands of Dee* is unconsciously amusing—they are very chromatic sands these, and certainly no place for such an innocent golden-haired maiden as Mary; can people really hear this sort of thing without a smile?

Massenet's very typical song is delightfully sung by Anna Case, mostly with harp accompaniment; but someone has re-arranged not only the accompaniment but also the song, which is lengthened out by an oboe solo between the two verses. This happened also on a Brunswick record of *Songs my mother taught me*. Why a singer of such distinction as Miss Case should waste her time as on the other side of this record (and spoil Johann Strauss' *Waltz*) I cannot imagine.

I wish I could reverse my verdict about the Edison orchestral records, but this one of Ponchielli's *Dance of the Hours* gives me

no opportunity to do so; the tone still seems woolly and lifeless. Horlick as a name seems, perhaps by association, more suited to malted milk than gipsies! Kasbek is—melodically and rhythmically—fascinating: didn't the Russian Blue Bird Theatre give it to us as a song? And it is successful as a record because so much of it is a violin solo and a very well played one. *Two Guitars* sufficiently describes the musical content of the reverse which follows the usual gipsy formula. The string tone is most beguiling.

Edison recording still seems to me most successful with solo instruments or voices.

Chopin is much drawn upon in this list, and it is refreshing to have some of the less well known Mazurkas recorded. In them Chopin is, for me at least, more himself than in any of the larger works. The hothouse Parisian atmosphere is lacking, and there is a sense of air and freshness about these little pieces; the playing is ordinary. *Hearts and Flowers* appear on the reverse: Nemesis for Chopin! But at his most sentimental he can never have felt quite so sickly as this dreadful piece of music.

Mozart comes as a joy and a relief; here is the first movement from one of his most lovely sonatas, charmingly played by Rachmaninoff, who evidently is in sympathy with the composer: Mozart is so often just banged out. The Chopin *Valse* is played with great dexterity.

No one who knows Edison records will need to be told how exceedingly beautiful the ones for strings under review are: how serene and peaceful this music is and what a feeling for fine phrasing these old composers had. The movement from the *Marcello Sonata* is played with lovely cello tone by Maurice Marechal, and he gets every ounce of feeling out of the music. The *Sammartini Canto Amoroso* for the violin is slighter, but a worthy little companion and well played.



HIS MASTER'S VOICE.

(For details see p. xviii.)

- D.B.355.—**Jeritza** (soprano): *Divinités du Styx* and *Suicidio*.
- D.B.581.—**Smirnoff** (tenor): *Distant Echo of my Youth* from *Eugene Onegin* and *Chanson Hindoue*.
- D.A.441.—**Thibaud** (violin): *Moment Musical*, *Minuet Caprice*, *Tambourin*, and *Saltarelle*.
- D.870.—**Royal Albert Hall Orchestra**, conducted by the composer. *Two Dances* from *The Conqueror* and *Prelude to Act 3, Henry VIII. Suite* (Edward German).
- E.348.—**Marie Hall** (violin): *Old Chinese Folk Song* (Goossens) and *Valse Etude* (Holst).
- E.347.—**De Greef** (piano): *Seguidillas No. 5* (Albeniz) and *Danses Villageoises Nos. 3 and 5* (Grétry).
- E.349.—**Ben Davies** (tenor): *May Night* (Brahms) and *In Summer Fields* (Brahms).
- E.350.—**Carmen Hill** (mezzo-soprano): *Phyllis was a faire maide* (arr. F. Keel) and *The Lover's Curse* (arr. H. Hughes).
- B.1844.—**Una Bourne** (piano): *Summerland Suite* (Scott) and *June, Barcarolle* from *The Months* (Tchaikovsky).
- B.1843.—**Band of the H.M. Royal Air Force**: *Chinese Patrol* (Fliege) and *Novelette*, Op. 22, No. 2 (Glazounov).

I like Jeritza's singing a good deal better than her recently published autobiography led me to expect, and indeed she must be a very fine artist with a beautiful voice of true dramatic quality and something of the "grand" manner. One of these arias, *Divinités du Styx*, has been issued and reviewed before, but the other, *Suicidio*, from Ponchielli's *Gioconda*, is new and the most successful of any of this singer's records; she breathes life into a second-rate piece of music. The appearance of this record is interesting in relation to Mr. Herman Klein's sage words last month.

Smirnoff is incurably nasal though a sound artist in other respects. The new side *Distant echo of my youth* seems to me to have been sung once and for all by Caruso as *Echo lointain de ma jeunesse*, and though the *Sadko* aria was written for a tenor, what could be lovelier than Alma Gluck's singing of it?

Thibaud has made a charming record. *Lilac Time* has familiarised everyone with Schubert's breezy tune which any kind of time or use cannot stale. The next little piece may be minute or minute *Caprice*, but in any case it is short enough and little enough not to bore us, for it is rather small beer as music. *Tambourin* is known on harpsichord, violin and orchestra; I like it best in Mrs. Gordon Woodhouse's medium, but this violin interpretation is very artistic—the lengthening of the last phrase is effective; some sparkling fireworks follow.

This being the silly season no big calibre orchestral works are issued to us, but light holiday stuff—at any rate in this instance. The entrance and dance of the children is perfectly delightful, and most skilfully avoids the commonplace. The "Satyr's Dance" is more ordinary, but quite effective. The *Henry VIII. Prelude* I found rather dull. The names of Goossens and Holst suggest an outburst of modernism, but you need have no fears. Holst's piece is just what its title tells us, and completely unambitious; and Goossens' nice "travelling" tune (pace Walford Davies) never originated in China and is cousin to some of *Madame Butterfly*. Both pieces are fastidiously and well played.

I discover that there are three kinds of *Seguidillas*—the *Seguidilla* proper, a lively dance; the *Seguidillas Boleas*, more measured and stately; and the *Seguidillas Gitanas*, slow and stately. The music is, in triple time, usually in a minor key, and has the effect of an improvisation. The fact that it would in Spain be played on the guitar may account for the "banjoey" tone at the start; the piece is enjoyable, and played with great verve. (An article on Albeniz appears elsewhere.) We lose much in hearing so little of the music of Grétry Phillidor and Mehul. Much of it in the lighter operas has a delicious sparkle and gaiety, and nothing could testify better to this than these two small dances taken from two of Grétry's most successful operas, *Colinette à la Cour* and *L'Epreuve villageoise*. Most people know Grétry best by the aria from *Richard Coeur de Lion* (O Richard, O Mon roi), but grand opera never suited his talent and he is much more at home in light music. The piano tone and playing are first rate.

Translate German lieder into English and you destroy half of their unique beauty; it is better to enjoy the German *sounds* even if you don't understand them than to have penny-a-line English versions. By all means have a prose (or verse) precis by your side, but do not let it be sung.

With the above qualification this record is welcome as containing one of Brahms's loveliest songs *Feldensamkeit*, *In Summer Fields*; and vocalists half the age of venerable Ben Davies would do well to note that he sings the last glorious phrase without breaking it by breathing in the middle. Plunkett Greene in his fine and classic book, "Interpretation in Song," says: "The atmosphere is one of dreamy happiness . . . the mood one of laziness . . . of some one hypnotised by the hum of bees and drugged with the scent of flowers. . . . It tells, it is true, of long green grass, of the ceaseless hum of insects, of blue skies and white clouds like floating dreams, but the singer does not think of them . . . they are details. Let him but accentuate the detail or worry over his technique and the skies will turn to thunderstorms, the bumble bees to mosquitoes, and the white clouds to water spouts." I have quoted extensively because the matter seems important to me, or will be if we really want lieder on records. Anyhow compare this interpretation with that of Gerhardt on a Vocalion record; the English words defeat Ben Davies and the last phrase defeats Gerhardt. The other lovely song, also well phrased, suffers from the defects of the words.

Phyllis was a faire maide is entrancing, and is, except for a quite unnecessary *rallentando* at the end of each verse, very well sung. What a lot hymns A. and M. have to answer for!

In the song on the reverse I am not clear as to who is being cursed and why; but there is no denying the potency of the singer's utterance on the word "curse." I am sure it is all very dreadful, and I should like it cleared up.

Una Bourne plays early Cyril Scott and indifferent Tchaikovsky with pleasant touch and feeling. Scott's second little piece is very what is called "sweet." Tchaikovsky's *June* sounds more like September. June surely is a joyful month, but perhaps no month is joyful in Russia.

Chinese, Egyptian, and Turkish patrols! Well, a rose by any name will smell as sweet, and the selection of nationality is unlikely to lead to international complications. The piece is crisply played; the Glazounov is not a success.

N. P.



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"DOLLIE AND BILLIE," Comediennes, with Ukalele Accompaniment.

2457 { It ain't gonna' rain no mo'
With Piano and Ukalele Accompaniment
Barefoot Days

THE "MIDNIGHT FOLLIES" ORCHESTRA.

2458 { Covered Wagon Days—Fox-Trot
They Love it (Tell them they're beautiful)—Fox-Trot

2459 Sunshine of Mine—Fox-Trot ... Why did I kiss that Girl—Fox-Trot

2460 I love you—Fox-Trot ... Arcady—Fox-Trot

2461 When you think of me—Fox-Trot ... Call me June!—One-Step

ZONOPHONE RECORDS

PARLOPHONE

(12in., d.s., 4s. 6d. each.)

- E.10148.—**The Opera House Orchestra**, conducted by Ed. Moerike. **Sixth Symphony (Pastorale)**. First movement. **Allegro ma non troppo** (Beethoven).
- E.10146, 10147.—**Opera House Orchestra**, conducted by Moerike: **Rienzi Overture**, three parts, and **March of the Warriors** (Wagner).
- E.10150.—**Marek Weber and his famous Orchestra**: **Blue Danube Waltz** and **Roses of the South Waltz** (J. Strauss).
- E.10151.—The same: **Wine, Women and Song** and **Whisperings of Spring** (J. Strauss).
- E.10152.—The same: **Taking Mary Home** and **Love and Kisses**.
- E.10153.—**Edith Lorand** (violin): **Old Hungarian Melodies**. Two parts.
- E.10154.—**Lenghi-Cellini** (tenor): **Donna non vidi mai** from **Manon Lescaut** (Puccini) and **Mi par d'udir ancora** from **I Pescatori di Perli** (Bizet).
- E.10155.—**Jamieson Dodds** (bass): **She alone charmeth my sadness** from **Irene** (Gounod). Two parts.

It would be impossible to get the 1st movement of the Pastoral Symphony on one record, and a large chunk of 120 bars comes out of the middle between the two sides of the record. As this had to be done, it was done with as little detriment as possible to the construction of the movement, and it is splendidly recorded; interpretation, tone, and definition most satisfactory. There is not a jar or jangle anywhere.

The *Rienzi* Overture is given without cuts, and is a very fine piece of recording. There are moments when the piccolo and flute are inaudible, but the definition on the whole is first-rate.

The *Marek Weber* Waltzes are all desirable records—lovely waltzes perfectly played. Edith Lorand gives a selection of unhackneyed Hungarian melodies, charming old tunes.

Lenghi-Cellini's record is admirable. He sings both songs as they should be sung. His voice is not the finest tenor of the day by any means, but his style is first-rate.

F #



VOCALION

12in., d.s., 4s. 6d. each.

- K.05101.—**The Aeolian Orchestra**, conducted by H. Greenbaum: **Der Rosenkavalier Suite** (R. Strauss). **Entrance of the Rosenkavalier**, Duet, Act I, and **Finale of the Opera**.
- K.05100.—**The Aeolian Orchestra**, conducted by H. Greenbaum: **Der Rosenkavalier Waltz** (R. Strauss). Two parts.
- K.05099.—**The Band of H.M. Life Guards**, directed by Lieut. H. Eldridge: **Les Cloches de Corneville Selection** (Planguette arr. Godfrey). Two parts.
- 10in., d.s., 3s. each.
- X.9431.—**Ethel Hook** (contralto): **The Auld Nest** (Longstaffe) and **In the Gloaming** (Harrison). Piano acc.
- X.9432.—**Watecyn Watecyns** (bass-baritone): **Port of Many Ships** and **Trade Winds** from **Three Salt-water Ballads** (Keel). Piano acc.
- X.9433.—**Paul Kochanski** (violin): **La Gitana** (Kreisler) and **Hungarian Dance No. 1** (Brahms-Joachim). Piano acc.
- X.9434.—**Hardy Williamson** (tenor): **The English Rose** (Ed. German) and **A Sprig of Rosemarie** (Ed. German). Orchestral acc.

Two records of some of the *Rosenkavalier* music rather unequally recorded. There is a bad error a little way from the start of the first side, and the strings are a bit screamy, but the oboe further on is extraordinarily good. Of course one misses the high soprano in those wonderful soaring passages. The music is taken from the scene in which Octavian clad all in white raiment brings

the silver rose to Sophie: the celesta chords are the theme of the rose. The reverse has the final duet between the re-united lovers sung on a dim lit stage; it is a tune of Mozartian beauty. The waltz, or rather series of waltz tunes, is famous, and Johann Strauss, if alive, might well have written on a copy of it, as Brahms did on another occasion in regard to the *Blue Danube* Waltz, "unfortunately not by yours Johann Strauss." Allowing for these rather screamy fiddles the recording is quite good; the delicious little *Minuet* from the breakfast scene in Act I is also included.

I have an unconquerable aversion to the military band, so can only say that the playing is most excellent and the music truly delightful, but I wish an orchestra had been used.

Ethel, sister to Clara, suffers from a form of ballad fever which will wear away a beautiful voice all too soon. I stood in the gloaming for two verses, but could no more; the *Auld Nest* is Scotch for "an old-fashioned town."

These *Salt-water Ballads* have been recorded before; they are attractive songs. Mr. Watecyn Watecyns has a fine resonant voice and his words are commendably clear.

Mr. Williamson sings two delightful songs of Edward German's—*A Sprig of Rosemarie* is particularly taking. How the musician shows in the accompaniments! *La Gitana* is described as Spanish-Arab-Gipsy music—a wild mixture; the music bears out the impression. Mr. Kochanski plays with excellent tone and feeling. The reverse is a well known Hungarian dance.

N. P.



NOTES

Holiday time in the recording factories has meant comparatively small bulletins this month. Columbia is only issuing dance records, and these have arrived too late for review; while those of the Imperial bulletin were unfortunately overlooked in the *Dance Records* review on page 105.

* * *

By a slip of the pen Rachmaninoff was credited (on page 61 of the July number) with the composition of a Chopin waltz. As the late Sir Walter Parratt said, when asked to play the great C sharp minor *Prelude* as a voluntary at St. George's Chapel, "My dear lady, I'm not rash man enough to do it!"

* * *

Acknowledgments

The photograph of Chaliapin which forms the Art Supplement was lent for this purpose by a personal friend of the singer.

The London office has received a case of 1,000 steel needles and a box of Chromic needles from Messrs. J. E. Hough, Ltd. These needles require no further commendation from us, only an expression of gratitude: and with them and the fine set of Mantona needles, acknowledged in the last number and an improved Rotary Needle Grinder received from the Gramophone Specialties Co., we are well equipped to withstand the storming troops of the autumn campaign.

Of books the most important addition to the library is Dr. Percy C. Buck's, "The Scope of Music" (Oxford University Press, 6s. net), which consists of the ten lectures on the broader aspect of musical education delivered, as Cramb lectures, to Glasgow University in 1923. They cover an immense area of ground in a survey which is as searching as it is cheerful and readable.

The Columbia Co. has issued an admirable "Musician's and Music Lover's Guide" to the complete catalogue, arranged by Dr. R. Sterndale Bennett, the Director of Music at Uppingham School. It is a second edition, much better, and more reliable than the former, and better adapted for our purposes, at any rate, than the amorphous general catalogue.

The general catalogue of The Gramophone Co., on the other hand, that great compendium which needs an article rather than a paragraph of praise and comment—is now supplemented by an "Educational Catalogue," which, by omitting all dance music, ballads, musical comedy, and military band selections, allows the reader to see what gaps as well as achievements there are in the recording of music that really matters. All our readers should secure copies of both.

ASK YOUR DEALER FOR

The "IMPERIAL" Double-Sided Records.

LATEST
SONGS

LATEST
DANCES

2/-
ISSUE



2/-
ISSUE

Vocals

- 1306 { Why Did I Kiss That Girl ? (King and Henderson). Duet.
Sung by Miss Willmott & Geo. Berry, with Orchestral Accomp.
Don't Love You (Hugo Hirsch). (From the Musical Production
" Toni.") Sung by Chas. Bonheur, with Orchestral Accomp.
- 1305 { What'll I Do ? (Irving Berlin). (Featured by Norah Blaney in " The
Punch Bowl.")
Sung by Chas. Bonheur, with Orchestral Accomp.
Where the Lazy Daisies Grow (Cliff Friend).
Sung by Mr. Lionel Rothery, with Orchestral Accomp.
- 1304 { Blotto (West and Egan). Humorous. (From " Toni.")
Sung by Geo. Berry, with Orchestral Accomp.
Does the Spearmint lose its Flavour (on the Bedpost Overnight)
(Ernest Breuer). Humorous. (From " The Punch Bowl.")
Sung by Geo. Berry, with Orchestral Accomp.

Dances

- 1303 { What'll I Do ? (Irving Berlin). Waltz.
Played by The Lucky Strike Orchestra.
If You'll Come Back (Ehrlick and Layton). Fox Trot.
Played by Lanin and his Orchestra.
- 1302 { Where the Lazy Daisies Grow (Cliff Friend). Fox Trot.
Played by The Imperial Dance Orchestra.
You're in Kentucky Sure as You're Born (Fhay and Eastwood).
Fox Trot.
Played by Roseland Dance Orchestra.

Dances—Continued.

- 1301 { Home in Pasadena (Clarke-Leslie-Warren). Fox Trot.
Played by Lanin and his Orchestra.
May be { She'll 'Phone Me } (Snyder and Ahlert). Fox Trot.
{ She'll Write Me } Played by Original Memphis Five.
- 1300 { She Wouldn't Do (What I Asked 'Her to) (Gottlieb Phil-Burt.)
Fox Trot. Played by Lanin and his Orchestra.
The One I Love (Belongs to Somebody Else) (Kahn and Jones.)
Fox Trot. Played by The Imperial Dance Orchestra.

Bands

- 1299 { Tancredi (Rossini). Overture.
Played by Anderson's Military Band (Conductor. Mr. P.
Anderson, late Bandmaster King Edward's Horse).
Garthowen (Elliott). March.
Played by The Crystal Palace Band.
- 1298 { Steadfast and True (Teike). March.
Played by Anderson's Military Band (Conductor. Mr. P.
Anderson, late Bandmaster King Edward's Horse).
Washington Greys (Grafulla). March.
Played by Anderson's Military Band (Conductor. Mr. P.
Anderson, late Bandmaster King Edward's Horse).

A SUPPLEMENTARY LIST OF NEW TITLES WILL BE ISSUED MONTHLY.

Apply for particulars to the Crystalate Mfg. Co., Ltd., Town Works,
Tonbridge, Kent, the oldest makers of Disc Records in Great Britain.

London dealers should write for supplies to 63, Farringdon Road, London, E.C.



THE NEW-POOR PAGE

Half-Crown and Two-Shilling
records good on both sides



THE other day, by the courtesy of the PARLOPHONE Co., LTD., I visited their new works at Hertford; they are most splendidly equipped for the large business already being handled, and they have enough room for the increased production likely to be necessary in the near future. The composition of the records has been altered, so that while the surface remains as quiet as before it is less destructive to the needle. The greatest care has been taken to provide means that must result in the records being perfectly centred. I took the opportunity of trying a number of the 2s. 6d. records (the 10in. ones) on the already large catalogue. I will take the sections of the catalogue in the order in which they come. The PARLOPHONE ORCHESTRA is ordinary in kind, but the recording is very clear and vigorous. I like the three *Faust Ballet Music* discs the best. Quite exceptionally fine both in playing and recording are the discs of the BOHEMIAN ORCHESTRA. They play light music of the kind one finds on the Marek Weber records. In my opinion these records are second only to and not far short of Marek Webers. Every one is a gem. PALAIS DE DANSE ORCHESTRA: *Tesoro Mio* and *Gold and Silver* is a nice waltz couple. VINCENT LOPEZ ORCHESTRA: I never heard any playing or recording of jazz music for dancing to that would at all compare with these numbers. I put the *Arabiana* and *Learn to do the Strut* discs in my own exhibition set of records. VIOLIN SOLOS: I have nothing of the kind better than the A. Michellow disc, Schubert's *Serenade* and Monti's *Czardas*. 'CELLO SOLOS: My best half-crown one is Berger's disc, *Abendstüchchen* and *Berceuse*. BANJO: *Sweet Jasmine*, played by Olly Oakley, is really sweet. PIANO FOX-TROTS: *Whipping the keys* and *Chansonette*. I have no examples of better recording. LAUGHING: I think I called attention to the Parlophone *Laughing Record* some time ago. SAXOPHONE: *Gladioli* is my best. EDITH LORAND TRIO and EDITH LORAND ORCHESTRA: These numbers are full of pretty character. The *Madame Pompadour* records are the best I have heard of this music. The popular examples I think models of clever arrangement and really good playing vigorously recorded. IRISH NUMBERS: Jessie Broughton's *Dear Little Shamrock* and Philip Ritte's *Oft in the stilly night* and the real Irish pipes record, *The Coulin*, are my selection. SOPRANO: *Love me now*, from *Madame Pompadour*, is a nice clean record.

I have often been asked how Parlophone records wear. In order to satisfy you about this I put a 10-in. record of exceptional vigour in use and ran it the better part of a day. The used side is every bit as good as the other. I have sent it to 85, City Road, so that anyone who chooses may call and inspect it. It was played 75 times with five fine needles set dead short in the adapter for maximum tone. The first needle was used five times, the second ten, and subsequent needles twenty times each.



July Beltonas

My selection from these 10in. half-crown records is as follows:—VOCAL QUARTETTE: *My old Kentucky Home*, the cleanest vocal quartette I have heard in a year. STRING QUARTETTES: *Mock Morris Dance*, *Londonderry Air*. As good as the exquisite Minuetto. PIANOFORTE: *Spring Song*, etc. Examples of light, almost yeast-like treatment. ORCHESTRAL WALTZES: *Choristers* and *Amoureuse* on one disc. A very fine pair, so vigorously recorded as to be suitable even for the smallest machines. FOX-TROTS: *Cara*, *Counting the days*. Both sides of each disc full of originality.



N.B.—I have purposely refrained from giving catalogue information because I wish readers to get the lists containing any numbers they fancy from their dealers, and then if they do not like the pair on the record I have mentioned they may be tempted to try another record of the same series.

Everyone should remember that machines having small horns (resonators) will not respond fully to the tone of instruments having large resonators or large resonating columns of air.

H.T.B.

'Gramophone Tips' for 1924

MATTER QUADRUPLED

Written and published by

Capt. H. T. BARNETT, M.I.E.E.,

12, Whittington Chambers, Kings Road, Southsea.

Post Free 1/-

Usual Terms to Trade

DANCE RECORDS

Three asterisks denote "very good," two "good," and one "moderate."

EDISON.

51318. *Top Notchers*, **** "Just like a baby" (song by J. Doherty) and "Don't mind the rain" (song by G. Ballard).
 51320. *Harry Rademan's Dance Orchestra*, *** "Innocent Eyes," and *Kaplan's Melodists*, "East."
 51338. *Georgia Melodians*, "Wait'll you see my girl," and *Atlantic Dance Orchestra*, *** "That's the tune."
 51337. *Harry Rademan's Dance Orchestra*, *** "Lonesome," and *Atlantic Dance Orchestra*, *** "The Hoodoo Man."
 51336. *Georgia Melodists*, *** "Wop Blues," and *Nathan Glantz and his Orchestra*, "I'm worried over you."
 51335. *Nathan Glantz and his Orchestra*, *** "Chickie," and *** "Tell me if you want somebody else."
 51332. *Max Fell's Della Robbia Orchestra*, "Sunrise and You" (Waltz), and *** "Roses of Love" (Waltz).
 51331. *Harry Rademan's Orchestra*, "Say it again," and *** "Life and Love seem Sweeter after the Storm."
 51325. *Atlantic Dance Orchestra*, *** "Lazy," and *The Merry Sparklers*, *** "There's Yes! Yes! in your eyes."

PARLOPHONE.

5214. *The Yellow Jackets*, *** "Sunshine o' Mine," and *Chubb-Steinberg Orchestra*, "Horsey, keep your tail up."
 5215. *Vincent Lopez and his Orchestra*, *** "Lovey came back," and *** "There's nobody else but you."
 5216. *Harry Reser Quartette*, *** "Southland Medley" (2 parts).
 5218. *Edith Lorand Orchestra*, *** "The Golden Lute" from "The Pearls of Cleopatra" (by Oscar Strauss), and "Say you love me" (one step).
 5219. *Edith Lorand Orchestra*, *** "Tempt me not" (Viennese Melody), and "So long as the wine flows" (Viennese Melody).

HIS MASTER'S VOICE.

- B.1854. *Whitey Kaufman's Original Pennsylvania Serenaders*, *** "In a Charleston Cabin," and *** "From one till two."
 B.1855. *Romaine Orchestra*, *** "Do it for me," and *** "Blotto."
 B.1849. *Jean Coldkette and his Orchestra*, *** "Where the lazy daisies grow," and *The Benson Orchestra*, *** "Wow!"
 B.1852. *Brooke Johns and his Orchestra*, "I wonder who's dancing with you to-night?" and "Josephine."
 B.1853. *Paul Whiteman and his Orchestra*, *** "Love has a way," and *** "Ain't you ashamed?"
 B.1847. *Paul Whiteman and his Orchestra*, *** "Spain," and *** "Don't mind the rain."
 B.1851. *Jack Chapman and his Drake Hotel Orchestra*, * "Bring back that old-fashioned Waltz," and *Warning's Pennsylvanians*, *** "Memory Lane" (Waltz).
 B.1856. *The Romaine Orchestra*, *** "Katinka," and *** "Two Blue Eyes."
 B.1846. *The Romaine Orchestra*, *** "Don't crowd," and *Jack Hyllon and his Orchestra*, *** "It's too late now."
 B.1848. *The Troubadours*, *** "After the storm," and *S.S. Leviathan Orchestra*, *** "The little wooden whistle wouldn't whistle."
 B.1850. *The Virginians*, *** "Shine," and *** "She wouldn't do what I asked her to."

VOCALION.

- X.9438. *Ben Selvin and his Orchestra*, *** "Two Blue Eyes" (Waltz), and *The Ambassadors*, *** "Tripping along" (Waltz).
 X.9437. *Southampton Serenaders*, *** "What'll I do?" and *Emil Coleman and his Orchestra*, *** "Cover me up with the sunshine of Virginia."
 X.9435. *Empire Dance Band*, *** "Rose-Marie," and *** "Legend of the Glow-worm."
 X.9436. *Empire Dance Band*, *** "Blotto" (slow fox-trot), and *** "California, here I come."

MISCELLANEOUS

The top of the pile of miscellaneous records is undoubtedly the Zonophone 12in. of Max. Darewski playing an *Arensky Etude*, arranged by himself, and the great Liszt *Rhapsody No. 6* (Zono. A.285). They are brilliantly executed, of course, and there is a fascination about Darewski's playing that always comes through.

Another good piano record of a lighter nature is Parlophone E.5206, which gives Willie Eckstein playing *Broken-hearted Melody* and *Where the Niagara falls*, the first being specially attractive. Both these records have remarkably good piano tone.

Utopia, Limited, selection is played by the Coldstream Guards Band (H.M.V. C.1148), and a very jolly record is Imperial 1299, the Crystal Palace Band playing *Garthouen*, with Rossini's *Tancredi*, played by Anderson's Band on the other side.

Anderson's Military Band also gives *Steadfast and True* and *Washington Grays* (Imperial 1298), an excellent record. H.M.V. C.1149 is another first-rate band record. It is 12-in., with *Gondolier* and *Nightingale* (O. Langey) on one side and the inevitable *In a Chinese Temple Garden* on the other. The band is that of the Royal Air Force.

Other records well worth having are *Why did I kiss that girl?* sung by Geo. Berry and Miss Willmott, with the delightful *Don't love you*, sung by Chas. Bonheur, on the other side (Imp. 1306); *What'll I do*, also sung by Chas. Bonheur (Imp. 1305); *The Little Wireless Set I made at Home* (H.M.V. C.1152), sung on two sides of a 12in. record by Ben Lawes: *To dance with you*, sung by Robert English (Parl. E.5195), and *Somewhere in the World with you* (Parl. E.5194).

The only 12-in. Aco. record in the July bulletin is a *D'y'e ken John Peel—Fantasia and Zelda—Caprice*, played with great spirit by the Australian Newcastle Steel Works Band, directed by Albert H. Baile (F.33058, 4s.). There is also a 10in. record by them, *Ida and Dot* and *The Cossack March* (G.15455, 2s. 6d.), and personally I prefer this. I did not hear the band when it was over here, nor do I really care for brass band records; but I fancy that the Australians must have astonished the experts, and the cornet soloists, A. P. Stender and D. Taylor, must have made some of our soloists sit up. Besides the playing, the recording is of the highest quality. Of the other (2s. 6d.) records, the most interesting is that of the J. H. Squire Celeste Octette (G.15452), which plays arrangements (by Sear) of the jolly *Scherzo* from Mendelssohn's *Piano Trio in D minor* (Op. 49), and of the familiar *Scarf Dance* of Chaminade. This is worth getting, and for certain twilight moods the record of the Vernon Trio—violin, flute, harp, and bells—(G.15451) is to be recommended. For another kind of mood two idiotic songs, *Jump! Fritz!* and *What does the pussy-cat mean?* (G.15488) are equally good, as sung by the Webster Brothers; but of the other singers, Jack Charman, Billy Desmond (with two numbers from *Toni*), Stephen Langley, and David Brazell, it is enough to say that they will not disappoint their confirmed admirers. A brace of accordion solos by one Pietro (G.15450) are probably very accomplished, but I hesitate to judge what I cannot enjoy; and I hesitate equally to judge the piano record by Alfred Martini (G.15449), *Ragging the Classics* and a fantasy on the poor old *Spring Song* of Mendelssohn, which I should have enjoyed very much if on both my machines the piano had not sounded out of tune in places. This may have nothing to do with the record, and in any case the playing is admirable, and as in all Aco records the surface and recording are remarkably good.

(Note.—Since writing the above I have had a report from "H. T. B.," who has heard the whole set of eight records of the Newcastle (Queensland) Steelworks Band, as they appear in the Aco and Beltona lists. He praises most highly the 10-in. *Coriolanus*, and confirms, in technical language, my feeling about *Ida and Dot*—"a most remarkable example of truly synchronous triple tonguing." The cornet soloists must have been playing together for years." I hear also that we may soon expect to get records by the Welsh Guards on Aco, which will be a great attraction in future bulletins.)

PEPPERING.

Have you ordered your
INDEX and BINDING CASE for Vol. I?

For details see p. vii.

CORRESPONDENCE

De Gustibus Non Est Disputandum.

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 25, Newman Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of a manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

SOUND-BOXES.

(To the Editor of THE GRAMOPHONE.)

SIR,—May I, as a gramophone salesman of 25 years' standing (and possibly as the doyen of gramophone salesmen in Britain) offer a comment upon the subject of sound-boxes, prompted thereto by the very interesting article in your May issue. Probably no detail of the gramophone has given rise to more controversy than the sound-box, and rightly so; for it is the very heart and soul of the instrument. Sound-box perfection is more vital to the perfection of reproduction than any other single detail. Yet what do we find: endless argument, far-reaching claims by inventors, high approval, and intense dissatisfaction; what is the unprejudiced observer to make of it all?

I suggest that at least 60 per cent. of the cases of dissatisfaction are due to the inconsiderate attitude of buyers. They are impressed by the claims made on behalf of a certain sound-box, they try, they buy, and presently they condemn. Do these people ever stop to think what a delicate piece of mechanism the sound-box really is? Do they ever reflect that the rubber gaskets may perish, that tension springs and diaphragms may weaken, or that the sound-box (more than any other detail of the gramophone) should be periodically submitted to an expert in order to ensure its constant efficiency?

In the vast majority of cases—speaking from my own personal experience and observation, with regard to some hundreds of different sound-boxes—the buyer or the dealer is more to blame than the sound-box.

I suggest that any reader who is dissatisfied with his sound-box should pack it carefully and send it to an expert dealer for inspection, or take it personally to be examined. The cost will be fractional, and if the dealer be a retailer who is genuinely interested in his customers, and keen to uphold his own reputation, there will be far fewer cases of undeserved condemnation of sound boxes, which only require a little care and understanding to display all the advantages promised by their makers.

I am, Sir, yours truly,

London, W.C.2.

F. W. HONESS.

MISSING RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—A word re "missing records." The Gramophone Co. invariably gives its dealers ample notice of records which are to be withdrawn from the catalogue, and the dealers are only too pleased to dispose of them. Readers should therefore make a point of ascertaining from their dealers, each autumn, which records are marked down for slaughter.

As regards celebrity records missing from the new double-sided H.M.V. list, a few, e.g., Jeritza's *Divinités du Styx**, appear to be waiting for suitable partners. Others will probably appear in future supplements, as Gigli's *Santa Lucia lontana* has just done, or in the H.M.V. catalogue No. 2, which is to contain many of the older, historic recordings, and which is not yet ready.

To some of your non-linguistic readers a few records may appear to be missing through an alteration in the method of indexing them, e.g., Melba's *Addio* (Bohème) is now listed (D.B.356) under *Donde lieta uscì al tuo grido d'amore*. Gadski's *O patria mia* has not been issued yet in double-sided form, though your correspondent L. H., of Denbigh, might get it by ordering D.B.662. Excellent alternatives are provided, however, by Destinn (H.M.V.), Boninsegna (Col.) and Rethberg (Brunswick).

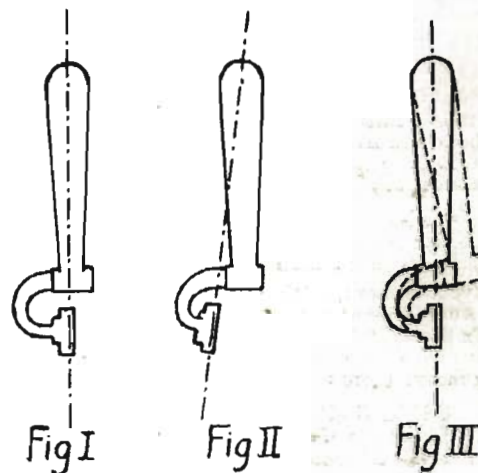
* Since announced for issue in August.

I note with pleasure your attempt to get the Caruso, Galli-Curci, Perini, de Luca record of the Rigoletto quartet correctly indexed. I tried to do so some years ago, and I think that the makers eventually did correct the record labels. At the same time, they might re-label Smirnov's *L'amour, l'amour* and call it *Ah! lève toi soleil*, or do the reverse with Anseau's *Ah! lève toi soleil*, so that the same recitative and aria may no longer appear under two titles and confuse readers.

Can you persuade Mr. Hermann Klein to give us a note on Bronskaja's *Una voce*, to supplement this month's article, since it is, I believe, the only complete recording extant?

I have read Mr. Boumphrey's article with a great deal of pleasure. I shall be delighted to contribute to his coffin for Phase 2. And yet I must have a little shot at him for calling me a shirker. I maintain, from my own experience and that of others more skilful than myself, that those of us who use several sound-boxes for different purposes are merely doing what is necessary to secure the best results. When all records are recorded by one and the same process, using one recording machine and diaphragm, I will believe in the existence of Mr. Boumphrey's ideal sound-box, but not before.

There is an idea current at the moment that the latest H.M.V. tone-arms track better than those formerly in use. I may be wrong



in what follows, but so far as I have seen them there are only two types of H.M.V. arm, viz., those in Figs. I and II. The superimposing the one on the other (Fig. III) will permit the least mechanically minded reader to see that from the tracking point of view the two types are identical if the overall lengths are equal. There also seems to be an idea recently developed that, comparing good machines of approximately the same price, the continental tone-arms are decidedly longer than the goose-neck ones. This is a mistake; the best goose-neck arms, when measured, are apt to prove much longer than they appear at first sight.

Yours truly,

Ilford.

H. F. V. LITTLE.

NEEDLE ANGLE.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—In reply to the letter by W. J. R. in your July issue, may I say that I find the angle of 45° best with every kind of record; even with the ordinary foggy full orchestral record, the detail comes out better at 45° than at 60°. To-day I play more orchestral records than any other kind—always with the fine needle and on a machine having correct needle track alignment; but they are all of one make

Southsea.

Yours faithfully,

HARRY T. BARNETT.

[The name of the "one make" and the superlatives applied to it we venture to omit.—Ed.]

THE LOYALISTS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—When I wrote congratulating you last month on the improved shilling venture, I did not think my letter would be followed by such a wail as that emitted by "D. J. L." I hasten to re-assure him. As he is evidently a late-comer into the gramophone world, he probably does not know what he has gained by subscribing to your magazine. To those of us who have suffered in the past through being led astray in the purchase of records by the fulsome recommendations of the trade papers, the coming of THE GRAMOPHONE was a godsend. We save the yearly subscription over and over again and our record cases will be burdened no more with additions to our grievous list of "wash-outs."

No, let the faint-hearts take courage. They are getting value for their money. I know; I come from Aberdeen, need I say more?

Yours faithfully,

Ashtead.

C. BALMAIN.

(To the Editor of THE GRAMOPHONE.)

SIR,—Your protesting correspondent, "D. J. L.," is somewhat off the rails. What we pay for is *quality*—not quantity. It is a well-known fact that new publications are produced at enormous expense and run for a long period at a dead loss though to all appearances prosperous. THE GRAMOPHONE is a daring venture, brought into being by enthusiastic optimism. Gramophone journals have been produced before on a less ambitious scale—and have died a speedy death, one factor in their demise being the indifference of the public. Such articles as your Musical Autobiography, Mr. Herman Klein's contributions, and the admirable reviews of recorded music furnished by people who know what they are writing about and have no axes to grind, cannot be measured in terms of £. s. d.

THE GRAMOPHONE has set a remarkably high standard which it must live up to. If it ever descends from its pinnacle to become complacent, uncritical, and fatuous, we can all unite in a diaphragm-shattering howl of rage; but until it does, let us plank down our monthly shillings with a good grace, thanking heaven that at long last we have a brilliant, original, and vigorously outspoken journal dealing with gramophony!

Mr. "Indicator" Wild has rendered an immense service to fibrists by revealing the science of mucilaginous bamboosism—for which my most sincere thanks. Following his instructions to the letter, using Columbia fibres, I paid him the compliment of giving his process a very thorough test. I played thirteen 12in. sides before re-pointing one of these "Wild" fibres. Amongst them were several "heavy" records, including the 1812 *Overture* (Vocalion) and *Prince Igor Ballet Music* (H.M.V.), one side of either of which is usually sufficient to remove the point of a "tame" fibre. The test was further stiffened by changing from one make of record to another, the differently cut grooves tending to destroy the point; any fibre will play several Columbia New Process records without cutting and quickly break on another surface.

The importance of "Wild" fibres, however, does not lie in their semi-permanent nature, but on the fact that *clarity of tone is maintained throughout the record*; there is no "wooze," sputter, nor breakage. It would be interesting to know what other brands besides Columbia can be "cooked." In conclusion I would offer the advice to fibrists that Shakespeare would undoubtedly have given had he lived in the present day:

"Oh, do not live by rule of thumb,
But fibres boil, like Wild, in gum;
And record pleasure so redouble—
Believe me, it is worth the trouble!"

I would suggest that a long article on the records of the four great recording military bands—the Life Guards, Grenadiers, Co'streams, and Garde Républicaine—would be acceptable to a good many of your readers.

Yours faithfully,

Tulse Hill, S.W.2.

JOHN C. W. CHAPMAN.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—As a subscriber to your most valuable paper, I am surprised and, I might say, grieved to read the letter written by "D. J. L.," Mansfield, in your last issue.

I cannot understand how any one can question in any way all you are so kindly doing for us gramophonists. We are all deeply indebted to you for the articles in your paper. Personally, I would give 2s. for the paper. Take the expert articles written by

Mr. Barnett as one instance. One would have to pay at least one guinea for an opinion such as he gives us month by month. May I be allowed to express my personal thanks to him for the articles? If one takes the paper, page by page, and such one has a grain of intelligence, he cannot help being struck at the low price of 1s. charged therefor. I therefore respectfully ask "D. J. L." to go through the paper in this way and I am sure he will renew his subscription, as well as the six others mentioned by him. The quality of the paper is another thing to be considered—also the art plate given in this month's issue—then again the reviews, the helpful advertisements, the fine article on "Fibre Needles" in the April issue—the translations of the famous compositions—the excellent printing—the Societies' reports—the musical autobiography of yourself—the Player-Piano Supplement and countless other things in such a paper all tend to make us profoundly grateful instead of grumbling. I trust "D. J. L." will reconsider matters and, not only once again become a subscriber, but do all he can to get other subscribers (as I am doing).

If I can assist "D. J. L." to come to such a decision, I shall be only too glad, but there will be no need for this if he will only go through the paper page by page and then consider how such can be done for the low price of 1s.

Wishing your paper the continued success it deserves and with grateful thanks for the helpful articles contained therein,

I am, yours faithfully,

Salisbury.

DOUGLAS CHURCHILL.

P.S.—You are quite at liberty to publish my name and address or do anything as far as I am concerned, to bring "D. J. L." and the six others back into the "fold" again.

NASALITY.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—The low-class gramophones that one, in passing hears grinding out music-hall songs give forth very nasal tones. But even among the H.M.V. Celebrity records I have come across strongly nasal specimens. I blamed the records and refused them. In THE GRAMOPHONE you mention nasal quality in connexion with Galli-Curci's voice, and blame partly the singer, partly the sound-boxes. Is it not possible that Galli-Curci's real voice is perfectly free from nasality, and that every appearance of that defect is due to the sound-box or the record? The other day I had the opportunity of hearing H.M.V. *Rocked in the cradle of the deep* sung by Robert Radford, and Zono. *Wrap me up in my old stable jacket* sung by Peter Dawson, first on an Apollo portable and then on an Orchestrphone (Vacarola) with Jewel sound-box. Radford came out without nasality in both. Dawson's voice was dreadfully nasal on the former, but was quite free from nasality on the latter—in fact it was a clear, pleasant and altogether bigger voice. (H.M.V. pianissimo needle used on both.)

What is the physical causation of this nasality? Are some voices more easily nasalised than others? Is every sound-box, however good, liable to meet with a voice which it cannot but nasalise?

Yours faithfully,

"TRISTRAM SHANDY."

VICTOR RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I am glad to see "T. R. S., Windsor (64)" has found the Victor records of the *Overture* from *Tannhäuser* so satisfactory. These are now published as follows (new Red Seal list): 74758-9, Parts 1 and 2 (\$2); 74768, Part 3 (\$1.50). Let him follow these with 74780-1 and 74782-74838, two double records, \$3 for the complete piece—*Les Preludes* (Liszt), played by the N.Y. Philharmonic Orchestra, under Willem Mengelberg. This he will even find more beautiful than the Tannhäuser records. To those who are looking for a complete record of the *Overture to Midsummer Night's Dream*, let me commend Parlophone E.10015-6, two double records. The fourth is a good rendering of the *Scherzo*. Parlophone have published the best rendering of Schubert's *Unfinished Symphony* there is—three double records. The records in this country (U.S.A.) are published under the name of "Odeon." We are looking forward with great anticipation to your criticisms on the *Ninth Symphony* (Parlophone and H.M.V.), the latter apparently nine minutes short—two records.

Yours faithfully,

San Diego.

FRANCIS MEAD.

NOTES AND QUERIES

[Each comment, question, or answer should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 25, Newman Street, W. 1, as early as possible in the month. Full name and address must in all cases be given, for reference.]

(134) **What is it?**—Can you give me the correct title of H.M.V. D.B.380, a pianoforte solo played by Paderewski, the label of which states that the piece is a "Nocturne in B flat, Op. 16, No. 4 (Chopin)." Looking through the list of Chopin's pianoforte works, I cannot find a nocturne of this name.—M. W. J., Filey.

(135) **Needle Tests.**—I was glad to note the latest article on needle tests—a subject of great importance, it seems to me. I think it would interest other readers besides myself to hear what sort of needle was used during the recent gramophone tests at the Steinway Hall.—C. O. O., S.E. 19.

[Competitors at the Steinway Hall had the option of using H.M.V. loud needles or Trumpeter (Clifphone) needles.—Ed.]

(136) **Best Records Wanted.**—What are the best records (operative, if possible) made by (a) Alma Gluck, (b) Battistini, (c) Braslau, (d) Culp? If possible quote lesser-known works. Also please inform me which record you think the best of (e) "The Oberon Overture." I think the Columbia Beecham record has been struck off the list. I have not heard the Parlophone. I want, if possible, a "large volume" record of it, also as complete as possible. I see one in the Victor catalogue.—F. L., Liverpool.

(137) **Tosti's Good-bye.**—Could the readers of our GRAMOPHONE recommend me a good singing version of Tosti's "Good-bye," either by Clara Butt, Norman Allin, Florence Austral, Rosina Buckman, Maurice D'Oisly, Kennerley Rumford, Caruso, Ruffo, Chaliapine, Mullings, Galli-Curci, or any other good artist?—S. E. W., Cannock.

(138) **Record Wanted.**—Can you tell me if there is a record of "Rose of Tralee"?—A. C. C., Warrington.

(139) **Record Wanted.**—Could you tell me whether it is possible to obtain Tosti's "Ideale," by Caruso, DB 129?—J. G. F., Torquay.

(140) **Language Records.**—Can you publish a list of Language-teaching Records? I am using the H.M.V. Russian Records, and find them very helpful, though a trifle faulty in imparting the sounds represented phonetically by "s," "z," "shch" and "ts." They are very cheap. The only other ones I know of are issued by an American firm at a preposterous price, namely, 18 double-sided discs for £15 for each of four languages. The H.M.V. Company do not appear to have made any other records than the Russian.—J. R. M., Liverpool.

[The H.M.V. French series is being re-recorded and is promised at an early date. Get into touch with the Education Department, The Gramophone Co., 363, Oxford Street, W.1, or with the International Correspondence Schools, Ltd., International Buildings, Kingsway, W.C.2.—Ed.]

(141) **German Records.**—Some of your readers, I know, are interested in the purchase of German records. I have the address of Sigmund Koch, 50, Neuhauserstrasse, Munich. They detail in H.M.V., and I have received a very interesting catalogue with records by such artistes as Claire Dux, Lotte Lehmann, Frida Leider, Elizabeth Schumann, Walther Kirchoff, Schorr, Schlusnus, Richard Schubert, Robert Hutt, Scheial, Paul Bendix, Richard Mayr, Barbara Kemp, Vera Schwarz, Sigrid Onegin. The repertoire contains many Wagner and Mozart numbers unobtainable with us, also items from Ariadne und Naxos. I strongly advise readers to write for a catalogue.—T. M., Halifax.

(142) **The Crucifixus.**—I feel I must write and protest against Mr. Compton Mackenzie's dislike of "Crucifixus" (Caruso), to which he gives vent in the July number of your excellent paper. I find it grows upon one very much, and it *can* be played with a fibre needle.

ANSWERS TO QUERIES

[Will readers please notice particularly that answers should be written on separate slips?—Ed.]

(76) The H.M.V. No. 2 box is a thoroughly good representative of sound-boxes of its diameter. For records in which deep bass tone is a factor you might like to use a 65 mm. sound-box. Any good 65 mm. sound-box will show you the bass of the scale as well as the treble.—H. T. B., Southsea.

(78) Forty good records on a good machine is rather a large number to play with one fine needle. Records vary both in their composition and in wear roughness. A good rule is to look at the point of the needle every quarter of an hour, or when using good conditioned and good composition records on a good machine, say, every half hour, and then, if the point of the needle still remains quite sharp, to go on using it. Do not use a needle when its point is clearly and distinctly flattened. Bad needle track alignment on a machine will cause rapid wear both of needles and records.—H. T. B., Southsea.

(79) I cannot use one even *once* without injuring a record.—H. T. B., Southsea.

(80) For records of a quiet character use a fine steel needle short in the adapter so as to get big tone and small scratch.—H. T. B., Southsea.

—(a) For all male voices use Brunswick arrowhead needles.—A. B. H., Blackburn.

(84) **Vocal Records in English.**—I consider the following excellent Mullings, "Prize Song" from "Meistersinger" (Col. L.1228), easily the best record of this; Mullings, "Monologue and Death of Otello" (Col. L.1334); Tudor Davies, three records from Act I of "Valkyrie" (H.M.V. D.678 and 9); Radford, "I'll have vengeance" (H.M.V. D.115), and "Ah! My Pretty Brace of Fellows" (H.M.V. D.114); Charles Mott, "Fringes of the Fleet" (H.M.V. D.453, 454); De Gogorza, "Pipes of Pan," Elgar (H.M.V. DB.322); Miriam Licette, records from "Louise," "Figaro," and "Magic Flute" (if you can get them—they used to be in H.M.V. list and are amongst the very best soprano records I have heard); Alma Gluck, "Have you seen but a whyte lillie grow?" (H.M.V. DA.515), and "The Brook" (H.M.V. DA.238, a bit scratchy); Austral and Davies, duets from "Siegfried" (H.M.V. D.702), and "Twilight of the Gods" (H.M.V. D.703).—R. H. W., S.E. 1.

(86) **Best Records.**—Bori, D.B.603, or D.A.130; Gogorza, D.B.183, or D.A.181; Tetrizzini, D.B.531, or D.B.534. The only one for me is "Solveig's Song."—"Prologue," H.M.V., Dawson or Zanelli; Columbia, Stracciari.—R. T., Cardiff.

(86) **De Gogorza:** His "Promesse de mon avenir" is a gem, but in "Vision fugitive," being an old recording, his high notes are rather disconcerting (D.B.627); the same applies to "Il balen" (D.B.184), but on the other side he gives an exquisite rendering of Mozart's "Deh vieni," and he also makes Berlioz's "Serenade Mephisto" sound quite interesting. Both these records are well worth having. Tetrizzini (D.B.537) is good: "Batti, batti," (Mozart) and "Bel raggio" (Rossini). I like "Bel raggio." "Si mi chiamano Mimi": Melba (D.B.356). "Prologue": Zanelli (D.A.398) is straightforward and understandable. But if you like stunts, try "Amato" (D.B.156).—A. B. H., Blackburn.

(87) **Handel's "Largo."**—Try H.M.V., Caruso, Homer, or Thornton; Columbia, Clara Butt. I prefer H.M.V. D.436, Cedric Sharpe.—R. T., Cardiff.

—I am told Handel's "Largo" was originally written for the harp. The best rendering of harp tone I know and a magnificent record in every way is the Parlophone 12-in. (4s. 6d.) record, Handel's "Largo," played by harp and cello.—H. T. B., Southsea.

—There is no better record of Handel's "Largo" ("Ombra mai fu") than the one by Caruso. A glorious piece of singing!—J. G. D., Nottingham.

(88) The Columbia records of the English String Quartette and the London String Quartette with their great refinement in performance and their exquisite surface cannot easily be beaten.—H. T. B., Southsea.

—Lerner Quartet:—(Schubert-Mozart) Col. L.1460, (Haydn-Dvorák) Col. L.1463, (Brahms-Mozart) Col. L.1520. Flonzaley Quartet:—(Beethoven-Beethoven) H.M.V. D.B.253, (Brahms-Beethoven) H.M.V. D.B.248. Elman Quartet:—(Tchaikovsky-Schubert) H.M.V. D.B.652.

(89) "Michele Fleta." : H.M.V. D.B.524.—J. H. S., Colwyn Bay.

— If price is of very great importance, you cannot do better than John McCormack, Col. 863. On the reverse is "Celesto Aida," remarkable value for 4s. 6d. The best of them all, however, is H.M.V. D.B.117, which finds Caruso at his very best. Reverse is "O Paradiso." Recording excellent.—G. R., N. 22.

— Few critics would dispute over the best "Air de la Fleur" ("Carmen") record. It is that of Anseu, H.M.V. D.B.482.—J. F. P., S.E. 24.

— Since you don't like Martinelli's "Flower Song," I advise you strongly to try Caruso's (in Italian), or Anseu's (in French); H.M.V., D.B.117, and H.M.V., D.B.482.—A. M. G. B., Knebworth.

(90) **Ulysses Lappas.**—As a matter of fact McCormack is now fighting for a pale blue label and the record of the "Flower Song" by him on Columbia is now unobtainable. I have this record but to my intense disgust I cannot get his record of "Spirito Gentil" and "O! Lovely Night" anywhere.—R. J. C., E. 10.

(92-3) **Zenatello** has made some very fine Edison records. See (108).—A. B. H., Blackburn.

(98) I never have any difficulty with Elwes records with the *sympathetic* needle on my machine. Possibly your machine has had needle track alignment or there is chatter in the tone-arm.—H. T. B., Southsea.

(102) **Piano Records.**—There are no twelve best piano records. See Einstein on "Relativity," or p. 243, Vol. I, THE GRAMOPHONE. Here are twelve you will appreciate when in the right mood: Busoni, Columbia L.1470; Cortot, H.M.V. D.B.643; De Greef, H.M.V. D.655; Godowsky, Brunswick 50024; Hambourg, H.M.V. D.68; Hofmann, Columbia L.1392; Lamond, H.M.V. D.661; Moisevitch, H.M.V. D.676; Pachmann, H.M.V. D.263; Paderewski, H.M.V. D.B.374; Samuel, H.M.V. D.783; Scharrer, H.M.V. D.576.—R. T., Cardiff.

— The following is a very fine set of (twelve) pianoforte records (all H.M.V.):—D.782, D.783: "Chromatic Fantasia and Fugue" and "Two Bourrées" (Bach); magnificently played by Harold Samuel. D.801: "Rhapsodie Hongroise, No. 12 (Liszt); a fine record by De Greef. D.788: "Liebesträume" and "Naila Waltz." E.338: "Don Juan Serenade" and "Dedication." All four pieces played by the great Backhaus, the latter being reproduced with a gorgeous tone. D.B.381: "Hungarian Rhapsody," No. 2 (Liszt), played by Paderewski. This must be new recording, the tone is so good. D.735: "Perpetuum Mobile" and "Impromptu." This record made by Moisevitch is, to my mind, one of the best pianoforte records yet made. D.576: "Prelude and Fugue" and "Arabesque." A lovely record by Scharrer. The following four are older recordings, but very good examples:—D.B.167: "Étude en forma de Valse" and "Berceuse," played by Cortot. D.B.379: "Cracovienne Fantastique" and "Minuet in G," played by Paderewski. D.523, D.528: "Hungarian Fantasia" (Liszt), in four parts, played by De Greef and the R.A.H. Orchestra. Two of the best records I have heard with piano and orchestra.—J. G. D., Nottingham.

(103) Try Peter Dawson in "Now your days of philandering are over," "Marriage of Figaro" (Mozart).—A. B. H., Blackburn.

— In answer to your query about operatic records with "go" in them, I recommend the following: "Questa o quella," "La donna è mobile," "Suoni la tromba," "Turn on old time," "Non più andrai" and "Se vuol fallare." The best money's worth of these numbers are respectively: First two: Columbia A.680 (5s.); second: Columbia A.5184 (7s. 6d.); third: Columbia D.1336 (5s.); fourth and fifth: Columbia A.740 (5s.).—A. M. G. B.—Knebworth.

(108) Here are some more: 82558, "Tanto amor" and "Credo," Laurenti; 82178, "La ci darem la mano," Laurenti and Tiffany; 82235, "Arie from Thaïs and Herodiade," Laurenti; 82568, "Caro Nome" and "Evviva la Francia," Hempel; 82058, "O tu Palermo" and "Vision fugitive," Frederic Martin; 82571, "Niun mi temá," Giovanni Zenatello and "Pur ti riveggo—Aida," Rappold and Zenatello. There are also many good Spalding records.—A. B. H., Blackburn.

(109) Chopin's "Polonaise in A flat," as played by Adela Verne, is Opus 53.—J. G. D., Nottingham.

(112) The Lenthall sound-box has a big pure tone and a good scale balance, showing the bass of the scale as well as will a good

65 mm. box. In my opinion, it will improve any gramophone able to respond to its tone. I certainly advise you to try your box on a £15 15s. Grafonola to see if the result satisfies you musically.—H. T. B., Southsea.

(116) **Name of Song Wanted.**—The name of the song with the words, "When the evening sun is low," recurring at the end of each refrain (not verse, as your correspondent says) is "Out on the Deep," by F. N. Lohr. I can trace two needle-cut records of this song: Columbia, No. 658, sung by Mr. Norman Allin (Bass), and Zono A.25, sung by Mr. Peter Dawson (Baritone). I have the Columbia record, the surface of which is not too good, although otherwise satisfactory. I have not heard the Zono record.—A. G. W., Grays.

[Similar answers from several other correspondents.—Ed.]

(117) **Best Records Wanted.**—"Toreador's Song" and "Largo al factotum," Peter Dawson, H.M.V. C.1007; "Introduction and Prologue" to "Pagliacci," 2 parts, Peter Dawson, H.M.V. C.968, are excellent records in English. All Dawson's operatic records are good.—A. P., Preston.

— Undoubtedly the best "Toreador Song" and "Room for the Factotum" are by Stracciari or Titta Ruffo, but H.M.V. by Lewys James is very good. The reverse of the latter, "On with the motley," is terrible; both are in English. "Why do the Nations?" by Malcolm McEachern (Vocalion) is splendid, but not more splendid than the "O, Divine Redeemer" on its reverse.—R. J. C., E. 10.

— "Toreador Song": Whitehill, H.M.V. D.B.436 (in English); Ruffo, H.M.V. D.B. 403 (in Italian). "Prologue": Dawson (in English); Zanelli (in Italian). "Even bravest hearts": Stewart Gardner, D. 224 (in English); Ruffo, D.B. 405 (in Italian). "Eri tu": Amato, H.M.V. D.B. 157 (in Italian). "Largo al factotum": Ruffo, D.B. 405 (in Italian); Dawson (in English). "Vision fugitive": De Gogorza, D.B. 627 (in Italian). "O Star of Eve": Stewart Gardner, D.224. "Eri King": Robert Radford, D.257. "Why do the nations?": Robert Radford, D.519. Stewart Gardner's is a very fine record.—A. B. H., Blackburn.

— "Toreador's Song," Peter Dawson (Eng.); "Prologue," Amato (It.); "Even bravest hearts," Gardner (Eng.); "Eri tu," Radford, Zono. (Eng.); "Largo al factotum," Amato (It.); "Death of Valentine," Scotti (It.); "Vision fugitive," Campanini (Col.) (It.); "Star of Eve," Radford, Zono. (Eng.); "Eri King," Radford (Eng.); "Why do the Nations?" Whitehill (Eng.). "It is enough" and "Is not His word?" Charles Clark (Col.) (Eng.). H.M.V. unless otherwise stated.—A. M. G. B., Knebworth.

(118) Vocalion, D.02155: "Noveletten" (Frank Bridge), played by Spencer Dyke String Quartet. Part II. is the nearest approach to the requirements specified that I have heard.—J. H. S., Colwyn Bay.

(125) **Best Records Wanted.**—(a) In my opinion the best record of the Intermezzo from "Cavalleria Rusticana" is that of the Albert Hall Orchestra, with the Prelude from "Carmen" on the other side (H.M.V. D.137); (b) "L'Après-midi d'un faune." Hear the H.M.V. record (D.130) and see what you think of it; I like it best. (c) Prologue from "Pagliacci." Almost every tenor of any merit has recorded this, but I advise you, if you want it at a very reasonable price (4s. 6d.), to get Browning Mummery's record on Zonophone. It compares well with the others.—J. E. S., Hammersmith.

— (a) Zonophone 1525. (b) H.M.V., D.130. (c) Ruffo, H.M.V., D.B.46.—F. W. H., Belfast.

— (a) H.M.V., D.137, and (b) H.M.V., D.130. Both these titles have been recently re-made. (c) I recommend Zanelli's "Prologue" on H.M.V., D.A.398. The aria is given complete on two sides of a 10-in. disc, but the orchestral introduction is cut.—M. O., W. 3.

[Personally I prefer the Vocalion version of (b).—Ed.]

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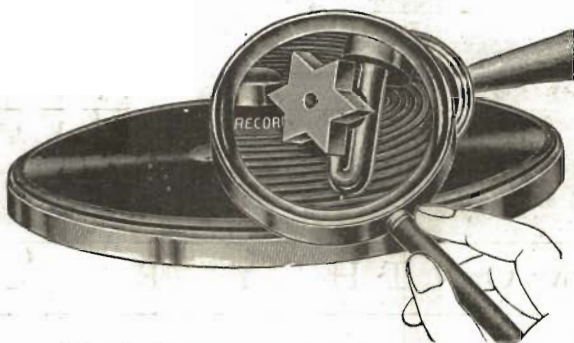
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| | My Wild Irish Rose | Waltz |
| 4023 | { Turned up | Military Two Step |
| | Hello, Hello, Hello | Military Two Step |
| 4024 | { Maybe (she'll write me, she'll phone me | Fox-Trot |
| | In a Tent | Fox-Trot |
| 4025 | { When will the Sun shine for me | Fox-Trot |
| | The Electric Girl | Fox-Trot |
| 4026 | { Here he is again .. "Felix" | Tox-Trot |
| | The Plain Jane of the Family | Fox-Trot |

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- | | | |
|------|---------------------------------------|----------|
| 4027 | { Oh you little Sun-uv-er-gun | Fox-Trot |
| | It ain't gonna rain no mo' | Song |
| | Sung by Will Hall. | |

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| 4028 | { When will the Sun shine for me | Harmonised Song (with Chorus) |

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| 4029 | { Do Shrimps make good mothers? | Fox-Trot |
| 4030 | { "Cara" | Five Step |
| | When Lights are low | Waltz |

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| | Pasadena | Vocal Fox-Trot |

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